

Guide  
to  
The Art of Illuminating  
and  
Missal Painting.  
by  
W<sup>m</sup> G. Adsley.



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EEBEO

are they that  
mourn: for  
they shall be  
comforted.



Guide  
TO  
The Art of Illuminating  
AND  
Missal Painting.

BY  
W. & G. AUDSLEY, ARCHITECTS.

WITH  
EIGHT PAGES OF LITHOGRAPHIC ILLUSTRATIONS.

FOURTEENTH EDITION.

London:  
GEORGE ROWNEY AND CO.,  
MANUFACTURING ARTISTS' COLOURMEN,  
29, OXFORD STREET; AND 52, RATHBONE PLACE, W.

MDCCLXVIII.

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LONDON:  
HENDERSON, RAIT, AND FENTON, GENERAL PRINTERS,  
23, BERNERS STREET, OXFORD STREET.

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## P R E F A C E.

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OWING to the rapidly increasing love for the beautiful Art of Illumination, and the devotion with which it is being studied throughout the length and breadth of our land, no apology is required for the appearance of this little volume.

We have endeavoured to write it throughout in a simple and connected manner, in order to save, as much as possible, confusion and doubt in the minds of our readers ; and we trust it will be found of practicable value to the Student and Amateur.

Having had considerable experience in all branches of the Illuminator's Art, and being at the present time engaged upon the most extensive modern original illuminated work\* that has ever

\* "The Sermon on the Mount," large folio ; DAY & SON, LONDON.

been offered to the public, we can, with assurance, lay before our readers our few remarks on materials and the manipulative processes.

With the able assistance of the publishers, we have introduced a more complete series of illustrations than has ever before been offered, even in works of five times the price of the present.

W. & G. A.

LIVERPOOL, *October, 1867.*

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Guide  
TO  
The Art of Illuminating  
AND  
Missal Painting.

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INTRODUCTION.

WE are living in the nineteenth century, an age destined to be rendered glorious in the page of history. Great indeed is our birthright, for we are children of the brightest day that has ever dawned upon the world, with tools forged by our forefathers at our hand, wherewith we may carve for ourselves an immortal name.

Wonderful and vast are the resources of our time, and truly astounding are the discoveries and inventions which have been made, and are being made every day; but it is not to these alone we will owe our golden throne in history—it is not in these alone we are singular from those centuries which have rolled along the pathway of time into the limitless past: Art, the expression of man's lofty soul, the poetry of mind, will be the pen which shall illuminate our glory on that immortal scroll.

Art may be said to be on its revival, being awakened from a sleep of nearly three centuries, and who dare say that its renewed light will not outshine in glory that which has gone before?

Never, we may say, have the Fine Arts stood on so firm a basis as they do at the present time; never has painting been so universally and liberally encouraged; music and poetry so enthusiastically sought after; and never has

architecture proved such a subject of general interest, and been so liberally studied.

In the art-world, amongst the most brilliant achievements of the present century, is the revival of Gothic Architecture, with its attendant train of decorative arts. It would be difficult, indeed, to say where the usefulness of that revival will end; already has it worked wonders in nearly all departments of ornamental art, and yet it is evident that its career has but begun.

One great handmaid of architecture has already burst before the world, and we may look forward with almost certain hope to behold its revival producing works more brilliant than those which marked its brightest eras. I allude to the Art of Illumination.

Numerous are the treasures scattered amongst our many national and public libraries, from which modern illuminators may derive inspiration in their glorious art. Yet to beginners such sumptuous monuments of the labours of the Early Fathers act but as checks to zeal, for even to the master it appears vain to endeavour to rival or approach them in beauty of design and execution. We must not forget, however, that mortal hands and heads gave them birth, and that mortal hands and heads can do now what they could not do in former times.

To the uninitiated, works of a more elementary character, based on the schools of the Middle Ages, must be supplied, educational in style and in directions, with regard to the manipulatory processes in connection with the practice of the art, and encouraging in their tendency, until the beginner becomes the student, and the student in turn the master and teacher.

That public taste is improving, we can have no doubt, for every day we may observe a marked advancement in articles of utility and luxury, but in no department is the improvement we speak of more manifest than in works of Gothic or Ecclesiastical Art.

The æsthetical principles and feelings which may be observed to pervade all the remains of the labours of the

early Gothic Masters, and that master-spirit, or sympathy, which seems to form the great connecting link between the several departments of their works, is becoming every hour better understood, and more inwardly felt amongst the students of the mediæval schools of art. This is much to be desired, for unless the poetry of inventive genius, the freemasonry of mind be breathed into material things, it is but little they can be expected to express in sympathy to the educated eye and taste.

Of all the arts which flourished during the Middle Ages, that of Illumination may be said to be the most glorious; this cannot be wondered at when we consider to what purpose it was mainly applied, namely, the decoration of the Scriptures, the revered Word of the Deity to the creature.

It is not necessary for us to enter at all upon the question of the utility of the study of illuminations, as we find them during the ages of their birth and growth, for the purpose of art-education, or into the question of the vast light such a study throws upon the subject of the knowledge of the ornamental and pictorial arts of design, as practised during the periods of their execution. No one will, we venture to say, be bold enough to deny either.

We have remains in Italy of ancient wall paintings, frescoes, and mosaics, but in Western Europe we have only perfect guides in the form of Illuminated MSS., with the partial exception in favour of sculptured works, which are, however, fast disappearing, crumbling away before the rough winds of time.

Ere we proceed to treat of the subject which forms the first portion of our manual, viz., the History of the Art of Illuminating during the Middle Ages, let us say a word to those who read these pages, and to all who may be filled with the laudable ambition to aid by their individual labours the revival of our national arts—that the fabric to be reared, to be worthy and permanent, must be built upon the foundation stones of old.

## PART FIRST.

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### The Art during the Middle Ages.

HOWEVER interesting to a general reader, and in an archaeological point of view it might be to trace the rise and progress of the calligraphic art from its first struggles for existence, and comment on the various rude materials used in connection with it, anterior to the important introduction of parchment and vellum, it would be out of place in such a necessarily circumscribed work as the present. Nor is it required for the progress of this treatise, to allude to the art of writing in any way save a sketchy manner.

It is almost needless to tell you that an illuminated manuscript is one in which decorative material is introduced as an adjunct to the writing. This ornamental matter is sometimes found in the form of paintings, or miniatures, illustrative of the text, sometimes in the form of partial, or complete borders, forming a frame-work to the writing, in which the fancy of the illuminators has been indulged by the introduction of animals, birds, insects, &c., amongst the scroll-work and foliage; however, it was in the initial letters that the illuminators of old delighted and excelled. Of all these we shall have to speak more fully hereafter.

That the Art of Illuminating or decorating manuscripts was known at very early times, we have conclusive evidence. The Romans are said to have had the practice of decorating their books with portraits and imaginary subjects; but the only proof we have is from the writings of the classical authors themselves. We can have but little doubt that

Greece, Egypt, and the nations of the East nursed the art prior to its introduction into Rome in the second century. However, with these remote times we have but little to do ; it is to the centuries between the fifth and sixteenth that the true Art of Illumination belongs.

Of the Saxon era we have some valuable and beautiful manuscripts preserved to us, all of which we may safely say are calculated to astonish those who may gaze upon their time-worn pages.

It is an acknowledged fact that civilization and Christianity reigned long in Ireland, before either was fully introduced into England ; it is natural, therefore, that we should first look to Ireland for the art of illuminating, nor do we look in vain ; we find it flourishing there long before it was known with us.

Speaking of the state of Art in Ireland, Professor Westwood, in his "Palaeographia Sacra Pictoria," says "that at a period when the Fine Arts may be said to have been almost extinct in Italy and other parts of the Continent—namely, from the fifth to the end of the eighth century—a style of art had been established and cultivated in Ireland, absolutely distinct from that of all other parts of the civilized world. There is abundant evidence to prove that in the sixth and seventh centuries the art of ornamenting manuscripts of the Sacred Scriptures, and especially of the Gospels, had attained a perfection in Ireland almost marvellous, and which in after ages was adopted and initiated by the Continental Schools visited by the Irish missionaries."

The most beautiful and wonderful of the Irish, or Hibernian illuminations, is the "Book of Kells," preserved in the Library of Trinity College, Dublin. This valuable manuscript was executed during the sixth century. Few persons can gaze upon its wondrous richness and intricate detail without astonishment, and we can fully enter into those feelings which prompted Westwood to exclaim, "Ireland may justly be proud of the 'Book of Kells.'" For an interesting and complete description

of this great specimen of early Celtic art, we must refer our readers to his able article in his "Palæographia Sacra Pictoria."

The English illuminations which sprang from the Irish School may be best represented by the "Durham Book," the finest specimen of Anglo-Hibernian illumination in existence. This splendid MS. was illuminated on the Island of Lindisfarne, about the year A.D. 700. In it we may observe a decided improvement in figure drawing, and in the decorative portions an advance in the direction of harmony, and in connectedness and completeness of style and design.

In the illuminations of both the Irish and Anglo-Irish Schools we may observe the following features or peculiarities.

The general tone throughout is that of laboured intricacy, with a decided want of repose and artistic simplicity. The initial letters are often large and rich, filled in with intricate ribbon-work, mostly in white on black grounds (see Plate 1, Fig. 1), though colours are sometimes introduced.

Complex masses of a rather confused style of decoration, which is peculiar to Celtic ornament, generally occupies the open spaces of the letters. This decorative material is chiefly formed by two or more opening spiral lines starting from a point, and sweeping into minor volutes formed by other lines, the interstices being filled in with colour.

Panels within the letters, and often the initials themselves, are formed or filled up with a great variety of lacertine animals, reptiles, and birds, attenuated in a hideous manner, with their tails and tongues extended into long ribbons, and twined among their legs and bodies. Intricate and beautifully executed spiral lines and animals' heads terminate projecting parts.

Borders of this period are mostly executed in the interlacing ribbon-work, shown in Fig. 1.

Diaper patterns are found, formed of intertwining

animals or birds, several times repeated. The human figure is sometimes introduced into the illuminations, treated after the manner of those monsters.

Around the initials, borders, and the texts, are placed a countless number of small red dots; and the text itself, contiguous to the great capitals, is often rendered decorative by being grounded with colour and ornamented with animals, birds, and ribbons. It is worthy of remark that natural flowers and foliage are almost entirely omitted in works of Celtic art.

A style of illumination which arose about the fourth century was in full vigour during the eighth. Its principal peculiarity consists in the vellum on which the illuminations were executed; it being stained (or in later times painted) with different shades of violet, purple, or rose; the illuminations and text were usually entirely executed in gold and silver, though colours were sometimes introduced.

We have some valuable early examples of this regal school of illumination preserved to us; fine specimens may be seen in a manuscript copy of the Gospels, in the Cottonian Library, British Museum (Tit. C. 15.), while there are others in the Libraries of Vienna, Munich, and Stockholm.

Perhaps the most interesting and ancient of the stained vellum manuscripts in the "Codex Argentus," or Silver book of Uphilas, now in the Royal Library at Upsala; it is nearly a complete copy of the Gospels, written in silver and gold letters on violet coloured vellum. Its date is about the fourth century.

Speaking of a purple MS. of the Anglo-Saxon School, Professor Westwood remarks: "The Royal Manuscript preserved in the British Museum (marked 1 E 6) must be esteemed one of the most precious monuments of early Anglo-Saxon calligraphy and illumination which have come down to our times.

"Its noble size (18 inches by 14), the clearness of the writing, united with the circumstance that several of its leaves are stained with a very dark purple colour, might

lead almost to the presumption that this was the identical copy of the Gospels which St. Wilfred presented to the Church of York, and which his biographer, Eddius, described as a thing almost miraculous. From an inscription on the fly-leaf, in a hand about 500 years old, the volume appears to have belonged to the Monastery of St. Augustin, at Canterbury."

We may remark that in the valuable MS. alluded to, colour is largely introduced on the purple grounds, with a truly wonderful effect.

Plate 1, Fig. 2, contains three letters from this manuscript, which are curious, showing the manner in which letters were entwined during the reign of the Anglo-Saxon school of calligraphy. The letters in question are QUI, the first half of the latin work, QUIDEM.

A very magnificent Psalter, written throughout in golden letters upon purple vellum (if it may not be considered the finest specimen in England), is now preserved in the Bodleian Library.

Writing in gold was not confined to purple manuscripts, however, as we have several examples of it on white vellum. There is a fine specimen in the Harleian Collection, No. 3788.

On the Continent, during the reign of the greatest patron of the illuminator's art, Charlemagne, and under his fostering care, illuminating rapidly advanced. In the works of his school we may observe traces of classic treatment; it may therefore be inferred that the love for Roman art, which could not have altogether died out, must have led to its partial study as a model. Hence it comes that we find the acanthus (or rather a conventional treatment of it), liberally introduced in the manuscripts of the period. All traces of Hibernian art disappear, while the ornaments and capital letters assume a simpler and more massive character.

About the time of Alfred, considerable intercourse took place with the Continent; this, as might be expected, had the effect of introducing into the Anglo-Saxon Scriptoria





features of the above-mentioned Frankish school; not, however, to the exclusion of the peculiarities of the early Anglo-Hibernian manuscripts.

In the works of this style, which we may term the Franco-Saxon, the massive simplicity of the Charlemagne is cleverly combined with the intricate interlacing feature of the Celtic School.

This interlaced work, however, underwent a change, becoming bolder and more open in treatment. The initial letters were generally formed of plain broad gold bands, occasionally divided into panels, which were filled in with Celtic ornament, or other decorative matter. An illustration of this peculiar style is given in Plate 1, Fig. 4, although it is taken from a manuscript rather late in the school.

Animals and detached heads were at times introduced in the illuminations of this style.

One of the finest specimens of the Charlemagne era extant is the "Golden Book" (*Codex Aureus*) preserved in the Harleian Collection, numbered 3788.

During the ninth century, many manuscripts were executed, worthy monuments of the Limner's art. Great beauty is to be observed in the border-work of this period: we have given an example in Plate 1, Fig. 3, which may serve (though but poorly) to give an idea as to the prevailing character.

We now arrive at the latest Anglo-Saxon style, and perhaps the finest as far as regards artistic merit of all the schools prior to the twelfth century.

We have good reason to believe that the style in question, which dates about the tenth century, is purely national, no parallel being found in Continental work.

The finest specimen of this school remaining to us is the far famed Benedictional of Ethelwold, belonging to the Duke of Devonshire. There are others of great beauty at Rouen, from one of which we have a reduced fac-simile, Plate 1, Fig. 6, and a copy of the Gospels executed in the same style, a fragment from which is shown in Fig. 5,

is preserved in the British Museum, commonly called the "Gospels of King Canute."

The leading peculiarities of this period are mainly confined to the borders, which form complete frames to the text. They are usually constructed of massive parallel gold bars, outlined with yellow, with corner and centre ornaments of geometrical form; in and about these bars and ornaments, foliage of a severe, though graceful, conventional nature is twined. It is a fact of some interest, that the foliage alluded to bears a strong likeness to that adopted in the sculptured decoration of the Early English period of Gothic Architecture two centuries afterwards.

Miniatures are sometimes introduced into the centre pieces of the borders, as in our example from the Gospels of Canute, Fig. 5. Reference to Fig. 6 (a corner ornament from one of the Gospels preserved at Rouen) will illustrate the peculiar treatment of the foliage.

The initial letters which are contained within these elaborate borders are still large and rich, and the interlaced feature is retained about their extremities.

The latter portion of the tenth and the whole of the eleventh centuries, may be looked upon as disconnected and transitional periods. It therefore becomes a difficult matter to give anything of a satisfactory notice of the state of the art during these eras.

The Normans did very little to encourage the arts in the first years of their sovereignty ; in fact, we may say, illuminating was for a time entirely forsaken, if not abandoned. However, the eleventh century has produced some works of considerable merit, and the colouring of some examples is particularly rich and harmonious.

Modifications of earlier illuminations are used in MSS. of this period, the interlaced feature for instance, see Plate 1, Fig. 7, and border work, Fig. 8.

We may observe the detail of the illuminations of the eleventh century being formed, which developed itself to such a remarkable manner in the following period.

Of all the styles of illumination, that which occupied

the twelfth century may be said to be the finest. The art seems, during this period, to have reached its culminating point, availing itself of all that is grand in conventionalism, colouring, and artistic treatment.

About the middle of this century, a Continental influence began to display itself in English work, and for about a century afterwards, illuminating seems to have progressed in an almost parallel style in France, Germany, and England.

During the period we have alluded to, new life appears to have been infused into all the ornamental arts. Gothic Architecture assumed its noblest garb, and called forth the fulness of mediæval decoration to add splendour to those structures which must ever remain the wonder of the world.

In the illuminations of the twelfth, and opening years of the thirteenth centuries, the peculiar Gothic feeling may be observed to prevail, while gradually the Romanesque feature of earlier works died out, never to be again revived within the reign of legitimate illumination. In fact the extreme of all that is classic was followed in the decoration of manuscripts, as it was in ornamentation, as applied to architectural works.

The principal peculiarity in the illuminations of this period is to be found in the scroll-work, which is of a bold and open character, without leaves. The scrolls are of a volute outline, coloured in flat, hard edged shading tints, generally terminating in the centre with a rich conventional flower; minor portions of the scrolls often finish by turning over and spreading slightly; these terminations being generally of a contrasting colour, add greatly to the effect of the composition in which they are introduced. When, however, the scroll-work alluded to is monochromatic, which is often the case in Continental work, shading is alone employed in the flowers and turnovers. Ground-works of gold, silver, and contrasting colours, are introduced between the scrolls, adding greatly to the general effect. Small specimens of monochromatic and poly-

chromatic twelfth century scroll-work upon different grounds, may be seen in Plate 1, Figs. 9, 10, 11, 12.

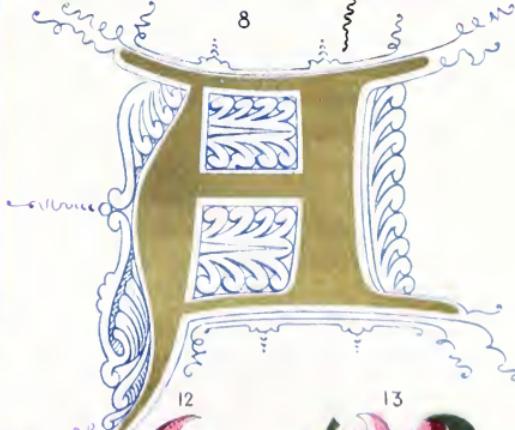
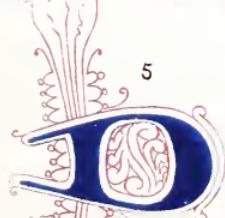
These scrolls, although forming the characteristic feature of the period, are still only adjuncts to the initial letters, to which the decorative illumination was generally applied. It is much to be regretted that the fancy and inventive genius of the Limners of the twelfth century did not extend to borders, such as were introduced both in previous and after eras.

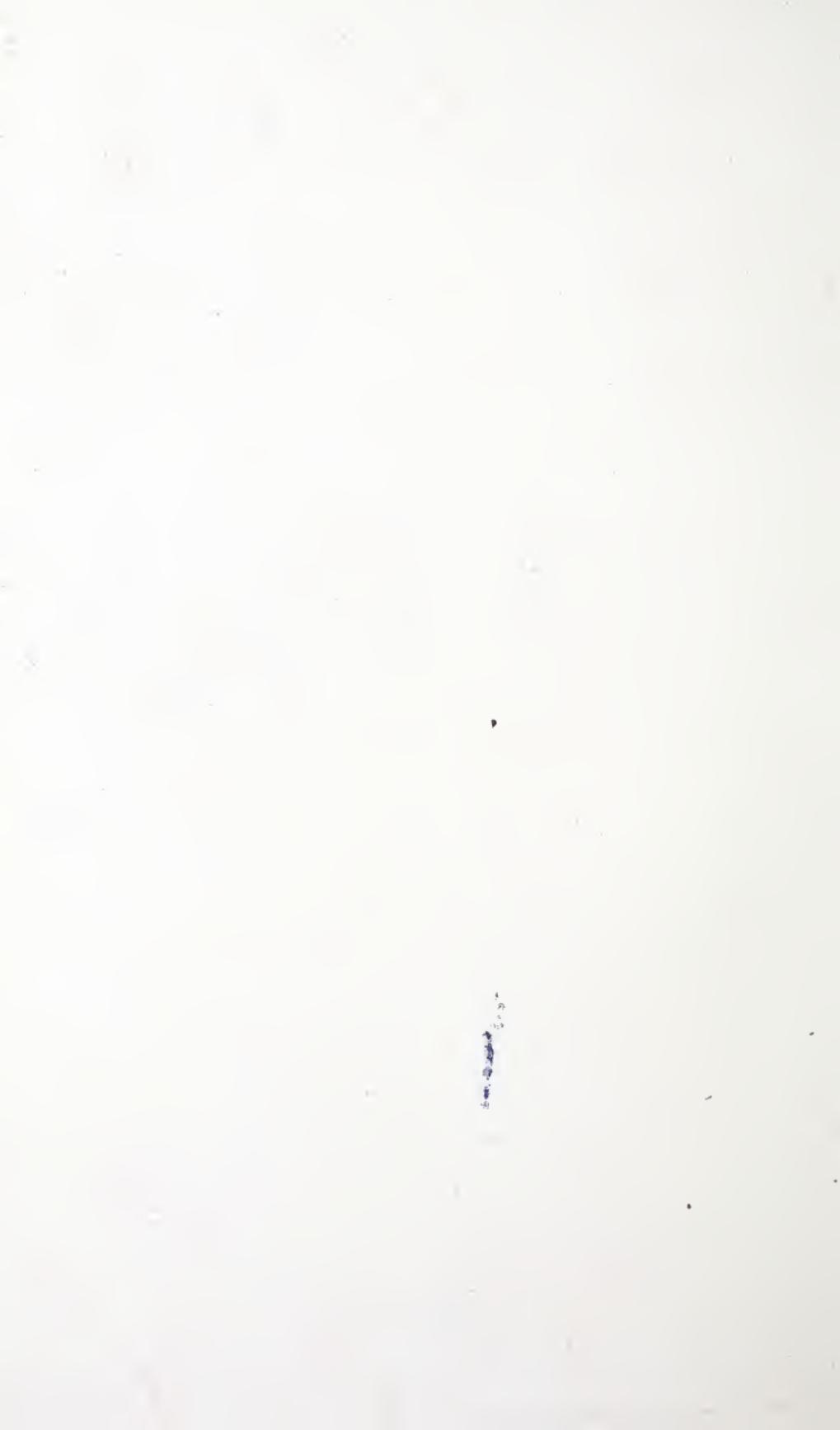
The forms of the capital letters of the twelfth century are perhaps the most perfect in our collection, being free, graceful, and correct. The minor initials are studies themselves in conventional design and treatment. See Plate 1, Fig. 13.

A very peculiar style arose during this period, applied principally to initials, though occasionally to slip borders, (where great architectural merit is to be observed). These initials and borders were formed of scroll-work, foliage, and animal forms, outlined and shaded in red alone, with grounds of blue and green introduced within the features of the design or letter; specimens of this work may be seen in Plate 1, Fig. 9, and Plate 2, Figs. 1, 2.

Pen-work appears to have been much used during the twelfth century, greatly to the exclusion of the brush. The last mentioned style is altogether penwork in its ornamental portions, resort only having been made to the brush in the groundings of blue and green. Splendid specimens of this treatment may be found in the Harleian Collection, MS. No. 2800, extensive selections from which have been figured by Mr. H. Shaw in his valuable work on Illumination.

In works of the latter years of the thirteenth century, a decline in bold display and artistic feeling is to be traced. During this period, the scroll-work and detail generally became crowded and reduced in scale, while the colouring became heavy, and, comparatively speaking, indistinct. The initials themselves were reduced in size, but, in compensation, their extremities were extended and worked into





floriated termination, sometimes reaching to the bottom, or extending to the top of the text. This peculiarity in connection with the capitals was the forerunner of the celebrated bracket of the following century.

Miniatures became more common during this period than heretofore, generally treated upon a solid background of gold. The colours employed were for the most part pink, blue, and green, shaded with their deeper tones, and hatched, or delicately worked with white lines. Red and purple were sometimes used in the miniatures.

Conventionalized animal forms were liberally introduced amongst the scroll work of this century, and were oftentimes elongated into the tail-like extension alluded to with reference to the initial letters.

Several leaves, beautifully conventionalized, were used in the illuminations of the thirteenth, though to be more extensively so in the works of the fourteenth, century. The forms in some of the leaves in question are shown in Plate 2, Fig. 3. Towards the close of the period, the manuscripts became very rich and beautiful, though they lacked the simplicity and boldness of the preceding, and the intricate completeness of the following, style.

It is indeed difficult, in the present little manual, to attempt to give anything like a description of the very numerous beautiful works executed by the illuminators of the fourteenth century; to give a complete description would be impossible, were the whole contents devoted to that purpose.

A general idea, or outline of the leading features to be observed in the manuscripts of the period, is all we can give; yet we are all well aware how inadequate our remarks must be to convey what we would wish to have known by the eager student of the glorious Art of Illuminating.

It is very important that all who wish to become illuminators should have a good general knowledge of the history of the art, and the prevailing peculiarities of the various schools and periods; to acquire this, such works as

those produced by Count Bastard, Sylvestre, Humphreys, Owen Jones, and M. Digby Wyatt, should be studied.

The style of the fourteenth century is peculiarly worthy of the modern illuminator's study, being of all the periods of the art perhaps the most complete and adaptable. In real feeling and artistic merit it is inferior to earlier styles; yet, owing to the generous distribution of its ornament in borders of all classes, miniatures, initials, and the like, it may take its position among the most brilliant periods which flourished during the Middle Ages. In brilliancy and beauty of colouring the manuscripts of the fourteenth century stand almost unrivalled; and the initial letters, which are generally large and of intricate design, display, in many instances, a wonderful perfection in harmony.

A peculiar style of capital letter was introduced in the illuminations of this period, formed of two colours worked into one another in some ornamental manner, divided by a white thread line. The colours generally used were red and blue, and gold and blue, laid on in flat, bold tints (Plate 2, Figs. 7, 9).

A beautiful species of outline work pervades the illuminations of this century, principally grouped around the capitals, or extending in graceful tendrils from their extremities (see Plate 2, Figs. 4, 5, 7, and 8). In important works, miniatures on gold and rich diaper backgrounds, and elaborate masses of ornamental work, partly in outline and partly in delicate colours, were employed to fill up initials and panels around them.

Several new features characterize the schools of the fourteenth century, as may be observed by an inspection of Figs. 3 to 9, on Plate 2.

Line scrolls, bearing such leaves as are shown in Fig. 3, were largely used, forming an elegant peculiarity of the style; as also another class of leaf, a specimen of which is given in Fig. 6, where its mode of curling, displaying at intervals its reverse side, illustrates its adaptability to receive the greatest display of contrasting colour.

In the illuminated works of the fourteenth century, raised gold, highly burnished, was largely introduced as grounds for miniatures and initials. This was at times diapered and ornamented in the most careful and beautiful manner.

Towards the close of the period, when a Continental influence began to extend itself to English illuminations, the raised gold grounds gave way to architectural and landscape ones. This change was mainly due to the school of Italian illuminators, and those founded by the Van Eycks.

In France, under the fostering patronage of Jean, Duc de Berri, the Art of Illuminating made rapid strides, surpassing that of almost every other nation at the time; though the Italian, Flemish, Netherlandish, and English works were by no means poor, even in comparison.

Animals of peculiar shape, sometimes oddly conventionalized, were introduced within and around letters and borders. Conventional flowers of great beauty were prevalent in the illuminations of this and the early portion of the succeeding period; examples are shown in Plate 3, Fig. 1.

As we enter upon the subject of the illumination of the fifteenth century we find our task not only arduous but one next to impossible to do justice to; not that it matters much, for the early portion of the period was but a continuation of the prevailing schools of the fourteenth century, perhaps inclining rather towards a more natural mode of treatment in the detail.

Towards the close of the century, however, a decay may be observed in illuminated works. The pure artistic feeling and treatment of conventional ornament sank with the debasement of Gothic Architecture, never to be again revived until now.

We have only given one or two examples from MSS., dating in the early years of the fifteenth century, as we consider the works of the later years unworthy of the modern illuminator's attention.

Plate 2, Figs. 10 and 11, show the modes generally resorted to in shading rods, much used in the borders of the period, as also during the fourteenth century. Figs. 12 and 13 illustrate the treatment of conventional leaves. A less severe feeling may be plainly traced here, when we look at the fourteenth century example (Fig. 6).

Plate 3, Fig. 1, gives a few of the conventional flowers from fourteenth and early fifteenth century manuscripts. These will be of value to the modern student, being selected so as to be worthy of his imitation.

During the fifteenth century, illuminating received its death-blow by the invention of printing. For many years, no important effect was visible, though the art of the illuminator was being gradually undermined.

The first sign of the disease which ultimately carried it off, and consigned it to a tomb of centuries, was the cessation of the labours of the scribe.

Illuminations, principally in the form of initials and small capitals, then became introduced into the printed books, spaces being left in the form to receive them. Wooden blocks printed in coloured inks were at last introduced, and the illuminator ceased to be.

As we enter the sixteenth century, the decay in art is still more visible ; large, crude, and gaudy imitations of natural forms came from the would-be illuminator, entirely devoid of the truthful feeling pervading early works. We must say, having read many manuals lately published, that we are literally astonished to note the extravagant words of praise bestowed upon the illuminations of the sixteenth century, which, beautifully as they may be executed, lay no legitimate claim to rank amongst works of pure decorative conventional art.

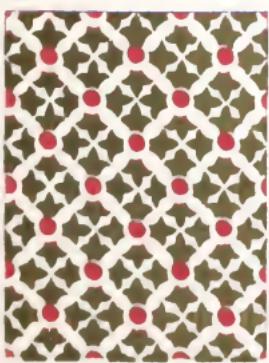
Our grandmothers, or perchance our maiden-aunts, have handed down to us in the shape of fire-screens, card-baskets, and other nick-nacks, specimens of this style (if it may be termed one) and many of their flowers and fruits, butterflies, caterpillars, and other scions of the insect world, vie, and that ably, with the best attempts of the



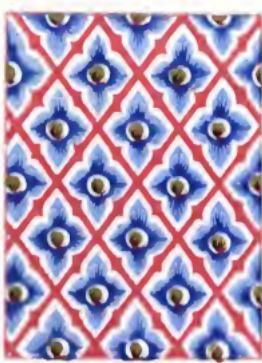
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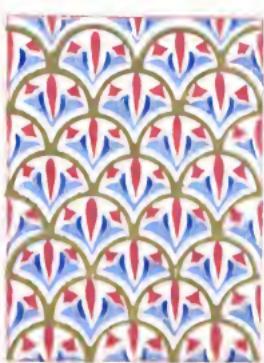
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6



worst of all schools of Illumination, that of the sixteenth century. Several very beautiful works, however, in the shape of miniature painting, were executed by Italian and other artists for the purpose of illustrating books. Some of their works remain unequalled to the present day.

Having given a short notice of the rise and progress of the glorious Art of Illuminating during the Middle Ages, we will now direct our readers' attention to the materials used then, and to be used in the present era of its revival.

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## PART SECOND.

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### Materials used in the Early Practice of the Art.

BUT little can be said on those materials which were employed in the practice of the Limner's art, at early times, save it is, that they did in every way excel those we now press into our service, perhaps with one exception in favour of paper.

Yet in being forced to acknowledge the perfection to which our Middle Age artists brought their illuminating materials, we must not forget the debt of gratitude we are under to our manufacturers, for the time they have spent, and the great trouble they have put themselves to, to enable us to approach or rival the works of bygone times. And we are glad to be able to say that Messrs. ROWNEY & Co. have not been backward in lending their assistance towards the revival of the beautiful and useful Art of Illumination, having produced, after careful study, an assortment of colours unequalled for purity and brilliancy of tone.

In the earliest eras of the calligraphic art, before illuminating may be said to have been introduced, cumbrous and rude were the materials resorted to for the purpose of receiving the written matter. In the catalogue may be enumerated stones, woods, and metals, bones of animals, human skins, and skins of reptiles, &c. We have proof of the use of papyrus at a very remote period ; the "Papyrus of Assa," preserved in the Imperial Library of Paris, being supposed to date from about two thousand years before Christ.

About five hundred years B.C. a great advance was

made in writing materials, by the introduction of a paper made from the Egyptian papyrus. This material, which was for many years the staple of Egypt, remained in use until the eleventh century, when it was entirely superseded by parchment and vellum, which are now the only ancient materials in use and demand.

There is some little doubt as to the date of the first introduction of parchment; many authors attribute its invention to Attalus, King of Pergamus, but we are of opinion that it was in use long before his time (200 b.c.). The credit of its invention is by others claimed for Cumenes (who reigned at Pergamus b.c. 137—159). It seems probable, however, from the name it bore, “*Charta Pergamena*,” that it underwent some important improvement either in quality or mode of manufacture at Pergamus; and we learn that for some time it was a staple article of trade to that kingdom.

As to vellum, we have no decisive knowledge of the date of its introduction, but we may suppose it to be coetaneous with that of parchment; the only great difference between the two consisting in the skin from which they are manufactured—vellum being prepared from that of the calf, while parchment is from that of the sheep. The difference alluded to, however, materially alters the quality of the article produced, vellum being the only one of the two suitable for the purpose of illuminating.

We cannot of course speak with any certainty of the quality of vellum in the ages of its first introduction, but we know that for the last ten centuries no advance has been made in its manufacture—rather the reverse.

The finest specimens which remain to us date anterior to the eighth century, some as early as the fifth and sixth.

And the art of staining vellum purple, violet, and rose-colour, which had reached such perfection at the above dates, is now altogether lost, and in fact was so at a comparatively early period, for recourse was made to painting to imitate the beautiful stains of more remote times.

Vellum was sometimes gilded all over with gold-leaf, attached with white of egg, the skin being previously smoothed and polished.

No one can examine the works executed by the artist monks of the Middle Ages without being struck with the brilliancy of their colouring—more brilliant after a lapse of centuries than what can now be produced. Certain it is that the colours they employed were of the finest and purest description, no expense being spared by the employers of those artists in procuring whatever was considered necessary or conducive to the perfecting of their works.

A strange mode of preserving their colours was sometimes resorted to by the illuminators of old, namely, that of introducing them into linen cloth. For this purpose, various pieces were steeped in solutions of different colours, and afterwards carefully dried. The clothlet colours (as they were termed) were then protected from dust, damp, and the injurious influence of light, by being placed between the leaves of books made of paper.

When these colours were required for use, fragments of the differently charged cloths were taken and steeped in pure water for several hours; by which means the tints were extracted, and (after the superabundant water was poured off) rendered ready for working by incorporation with their proper vehicles.

The colours we observe to have been used at early times were—

Vermilion	.	.	.	.	.	<i>Vermiculum.</i>
Red Lead	.	.	.	.	.	<i>Minium.</i>
Dragon's Blood.	.	.	.	.	.	<i>Sanguis Dragonis.</i>
Orpiment	.	.	.	.	.	<i>Auripigmentum.</i>
Yellow	.	.	.	.	.	<i>Crocus.</i>
Ochre	.	.	.	.	.	<i>Carum.</i>
Green	.	.	.	.	.	<i>Viride Graecum.</i>
Blue	.	.	.	.	.	<i>Azorium.</i>
Indigo	.	.	.	.	.	<i>Gravetum Indicum.</i>
White	.	.	.	.	.	<i>Minium Album.</i>
Black	.	.	.	.	.	<i>Nigrum.</i>

During the fifteenth and sixteenth centuries, Carmines, Lakes, and Ultramarine, came into use, and were largely introduced into illuminations. The Italian artists liberally employed these colours, and that with pre-eminent success, as may be observed by the two valuable specimens preserved in the Soane Museum, executed by Giulio Clovio, between the years 1525 and 1580.

There were several modes of gilding illuminations practised by the artists of old—two of which we will speak of here.

Firstly—gilding with leaf-gold. This mode, in which was employed gold beaten out into the form of sheets or leaves of remarkable thinness, was resorted to, generally speaking, when surfaces of any considerable size were to be covered.

Secondly—gilding with powder-gold. This mode was followed, in most instances, when the surfaces or ornaments to be gilded were small, and in lining, hatching, and diapering upon coloured grounds. The powder here used was gold (reduced by being milled under water) mixed with pure fish glue, and laid on with a brush. Both the processes alluded to required burnishing to bring up the brilliancy of the metal.

A style of gilding was much practised during the Middle Ages, called *raised-gilding*; this was nothing more than the above modes applied to a raised bed, composed either of minium and white of egg, or a preparation of plaster called *raising gesso* laid on the surface of the vellum and gradually rising from it, sometimes to a considerable height.

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## Materials used in the Modern Practice of the Art.

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### COLOURS.

As we before remarked, no one can examine the illuminated work of the Middle Ages without being astonished at the vividness of the colours employed in their ornamentation; and the student too soon becomes aware that it is out of his power to rival them.

What it is we have lost in the preparation of our colours we know not; but certain it is, we cannot approach in brilliancy of tone those used by the old illuminators.

Within the last few years, however, great advance has been made in the manufacture and preparation of pigments; and chemistry has added numerous valuable colours to the list, which now assumes a rather formidable appearance.

The student has, at the present day, to trouble himself but little with regard to his colours, for he can procure them ready for use, most carefully prepared; but the case was different in former times, for all colours used by the illuminator had to be ground and incorporated within the limits of the Scriptorium.

Without troubling our readers with a complete list of the water colours in present use, we will content ourselves by giving the names and detailed peculiarities of those which are suitable and requisite for the practice of the Art of Illuminating on paper and vellum:—

#### Blues.

1. Ultramarine.
- \*2. French Ultramarine.
- \*3. Cobalt.
4. Cerulium.
5. Smalt.

#### Greens.

- \*1. Emerald Green.
- \*2. Oxide of Chromium.
3. Sap Green.
4. Moss Green.

**Reds and Crimsons.**

- \*1. Vermilion (*scarlet.*)
- 2. Red Lead.
- \*3. Carmine.
- 4. Crimson Lake.
- \*5. Rose Madder.
- 6. Indian Red.

**Oranges.**

- \*1. Mars Orange.
- \*2. Burnt Sienna.

**Purples.**

- \*1. Indian Purple.
- \*2. Violet Carmine.
- 3. Purple Madder.
- \*4. Neutral Tint.

**Yellows.**

- \*1. Cadmium Yellow.
- \*2. Indian Yellow.
- \*3. Lemon Yellow.
- 4. Mars Yellow.
- 5. Chrome Yellow, No. 2.

**Brown.**

- \*1. Vandyke Brown.

**White.**

- \*1. Chinese White.

**Blacks.**

- \*1. Indian Ink.
- \*2. Lamp Black.

It is desirable the illuminator should possess all the colours above enumerated; those marked with asterisks should, however, be procured first, being indispensable.

We now offer a few remarks on the nature and properties of the colours contained in the list we have recommended.

**Blues.**

1. *Ultramarine*.—This valuable pigment, the richest and purest blue in existence, is pre-eminently suited for illuminating, its only drawback being its present high price. It forms a beautiful series of tints and body colours when combined with Chinese White, and Chinese White and Carmine. It is perfectly permanent.

\*2. *French Ultramarine*.—Known also under the name of French Blue. A very useful colour, which ably takes the place of real Ultramarine; and combined with White—White and Carmine—and White and Cobalt, it forms a valuable set of beautiful body colours in Blues and Lilaes. It is permanent; and if good, strong and brilliant.

3. *Cobalt Blue*—A useful blue for illuminating, forming a class of pure light body azures in combination with Chinese White; a slight proportion of Carmine or

Crimson Lake improves these tints. It is quite permanent, and used alone it washes well.

4. *Cerulium*.—A beautiful cobalt of peculiar tone. This colour is of recent introduction, and is a valuable addition to the illuminator's palette. It is only prepared by Messrs. ROWNEY & Co. and is permanent, working well either in washes or body colour.

5. *Smalt*.—Is a gorgeous full-toned blue ; in its tint partaking of Violet. It is permanent, and in illuminating it should be used alone.

### *Reds and Crimsons.*

\*1. *Vermilion*.—Scarlet Vermilion is one of the most useful colours on the illuminator's palette, being in its pure state a rich brilliant body colour, flowing well, and drying dead and uniform. With Lamp Black it forms deep body Browns, and with White, a series of beautiful and useful tints, which may be shaded with the pure Vermilion.

2. *Red Lead*.—A very bright, opaque, scarlet-red, of great body and freedom in working. It is a useful colour when it can be carefully protected. It is not quite permanent, being liable to turn dark if kept in contact with foul air for any length of time.

\*3. *Carmine*.—This splendid colour is the richest of the Crimsons, and is indispensable. It washes well, with great transparency and force, but does not make agreeable tones with White, unless a considerable proportion of Vermilion be used. Used as a body Crimson, it must have excess of pure Vermilion, otherwise its colour would appear to be a Claret. With Chrome Yellow it produces many beautiful tints ; and with Cobalt and French Blue it yields good Violet and Purple tones. It is tolerably permanent.

4. *Crimson Lake*.—May be used as a substitute for Carmine, being somewhat similar in character ; it is, however, less brilliant and rich in tone. Mixes well with Vermilion and White, and is moderately permanent.

5. *Rose Madder*.—A delicate, transparent, and pure-toned Carnation. Very useful for illuminating purposes; mixed with Carmine and Cobalt, Vermilion and White, it produces a series of beautiful tints. It is more permanent than either Carmine or Crimson Lake.

6. *Indian Red*.—A permanent, deep-toned, dull Red, useful in combination with Vandyke Brown and Lamp Black, producing fine body Chocolates.

### *Greens.*

\*1. *Emerald Green*.—An indispensable colour, very brilliant and vivid; having great power of lighting up other colours, when in juxtaposition with them. It is opaque and permanent, but does not work well. It may be mixed with White, which assists it by giving it greater body; but the tints produced are not so bright as the pure colour.

\*2. *Oxide of Chromium*.—A useful, rich, deep-toned, opaque Green. Mixed with Emerald Green and Yellow it gives a valuable series of effective tints, and is permanent.

3. *Sap Green*.—Occasionally useful, though by no means an indispensable colour. Used in foliage, or in toning other body Greens. Moderately permanent.

\*4. *Moss Green*.—This indispensable and beautiful pigment is prepared expressly for illuminating by Messrs. ROWNEY & Co. It may be considered one of the most valuable colours adapted for the illuminator's use—being quite permanent, of intense body and opacity. It likewise works perfectly, drying a brilliant mat Green. It is useful in shading Emerald Green, and may be lightened with body Yellows or darkened with body Blues, making an endless series of valuable and beautiful tints.

### *Yellows.*

\*1. *Cadmium Yellow*.—A most beautiful and useful colour; particularly rich and glowing when of good quality. It may be mixed with Carmine, Vermilion,

Lemon Yellow, and White, producing numerous brilliant tints. It works well, and is quite permanent.

\*2. *Indian Yellow*.—An almost indispensable colour, very rich in its lighter washes ; inclining to Ochre when used thick. It works well, and is permanent. Mixed with Carmine and Lemon Yellow it yields useful tints. Used with Vermilion it greatly improves its tone, changing it towards the Scarlet.

\*3. *Lemon Yellow* —A vivid pale Yellow, of great use to the illuminator ; mixing well with Cobalt, Carmine, Vermilion, Rose Madder, Emerald Green, Oxide of Chromium, Cadmium, and Indian Yellow. It is permanent.

4. *Mars Yellow*.—A useful, rich, permanent colour, but not very much required for illuminating.

5. *Chrome Yellow*.—A powerful body colour ; very useful in combination with French Blue, producing intense body Greens, of great depth and freedom in working. It is not permanent, and must not be used alone.

### Oranges.

\*1. *Mars Orange*.—A very beautiful, permanent colour, of great use, being pure and intense in tone.

\*2. *Burnt Sienna*.—A useful brown Orange, of perfect permanency. Works and washes well. Useful for colouring stalks of foliage and toning other colours.

### Purples.

\*1. *Indian Purple*.—A valuable colour, working well alone, showing a Violet hue. Mixes well with French Blue, Cobalt, and Carmine, yielding useful tints.

\*2. *Violet Carmine*.—This deep, rich colour, is of great use to the illuminator. Mixes and works well, and is tolerably permanent.

3. *Purple Madder*.—A warm intense Purple. Mixes and works well. More permanent than the above.

\*4. *Neutral Tint*.—An indispensable cold Purple colour, much used in shading. Mixed with White it yields a beautiful Grey of great service.

Brown.

\*1. *Vandyke Brown*.—The most useful Brown for illuminating purposes. Mixes, works well, and is permanent.

White.

\*1. *Chinese White*.—The material of the greatest use to the illuminator, combining with, and giving body to all the previous colours. Used alone in the shape of lines, dots, or ornamental figures upon cold or coloured grounds, it possesses great beauty and power of effect; it is permanent, and works well, drying hard and clear.

Blacks.

\*1. *Indian Ink*.—The only material suitable for outlining and lettering. Works perfectly, and dries glossy.

\*2. *Lamp Black*.—A very useful, dull body Black, used when grounds or masses of Black are to be introduced amidst colours, drying mat without any tendency in tone towards Grey or Russet.

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The above list of colours will, we are of opinion, be found to include all those necessary for the practice of the Art of Illuminating. They may all (with the exception of Chinese White and Indian Ink) be procured in three different forms, namely, in powder, paste, or cakes; either or all of these may be used by the illuminator, although colours prepared in the shape of powder are unquestionably the best for the general purposes of his art.

What is most required for illuminating is a series of pure, intense body-colours, capable of being kept clean and uncontaminated, while in constant use.

In moist, or paste colours, this is next to impossible; altogether so, for any length of time.

Cake colours are least suited of any for illuminating, from the great difficulty to procure by their use a body-tint, or a large volume of colour. At times, however, they are useful when delicate washes are required.

Powder colours, as manufactured expressly for illuminating, are at once the best and handiest of all. Firstly—from the ease with which an intense body may be obtained, in any quantity, at a moment's notice ; and secondly—from the perfect cleanliness in which they can be kept while in continual use. A number of small China saucers are requisite to mix the colours in, which being prepared with a strong glutinous substance, only require the addition of pure water (slightly warm, after having been boiled).

It must at once be seen that Powder colours lay claim to a vast superiority over both moist and cake; indeed, we can speak from experience, now using them almost entirely in illuminating, and other decorative designs.

Messrs. ROWNEY & Co. have lately produced a complete set of illuminating body colours, in powder, of great strength and brilliancy; and having used them for some time, we can, with assurance, recommend them to all who may be desirous of procuring a perfect selection of materials.

Chinese White is prepared moist, placed in a bottle, similar to those in which the powder colours are preserved.

Indian Ink can only be had in cakes (as imported), and if good, it should be perfectly smooth and free from any grit whatever—have a slight aromatic odour when mixed—and dry with an intense gloss.

We feel it our duty, ere closing our remarks on Colours, to warn all against the use of Pure Scarlet, and the Chrome Yellows (brilliant as they are), being liable to fade and become discoloured.

It would be but poor encouragement to the artist to find, in the course of a few months, works, over which he perhaps spent weeks, fade, or become unsightly, through the materials he employed. Yet such would be the case were he not very careful in his selection.

If expense is no consideration, we would recommend the student to procure duplicates of his powder colours, in the form of cakes or half cakes, as they are useful at times in very small and delicate works.

## Metallic Preparations.

Metallic substances are largely used in all the branches of the Illuminator's Art, and when properly applied, add greatly to the beauty and brilliancy of the colours among which they are introduced.

The forms in which the various metals used are prepared are as follows:—Gold Leaf, Gold Paper, Silver Leaf, Gold and Silver in shells and saucers, Green Gold in shells, Platina in shells, and Aluminium in shells.

We warn our readers against the use of any inferior or imitation preparation of the above metals, such as Bronzes, Inks, and Paints, none of which will bear exposure untarnished.

In preference to Silver Leaf, and Shell and Saucer Silver, we recommend the preparations of Platina and Aluminium to be used, for, unless protected with a varnish, silver will quickly turn black. Platina and Aluminium are not so brilliant as pure silver, but from their permanency, they should claim preference at the hands of the illuminator.

Gold Leaf—is pure gold beaten out into leaves of great thinness, preserved between the leaves of small books, each book containing twenty-five squares of gold. This is the best form of gilding material, but is somewhat difficult to work.

Silver Leaf—is of the same nature as Gold Leaf.

Gold Paper—is thin paper covered on one side with leaves of gold; it is a useful material when large plain surfaces of gold are required. It must be attached to the illumination of gum-water, or a weak mixture of glue and sugar.

Shell Gold—is gold powder prepared and placed in small mussel-shells. When required for use, several shells should be mixed into one with pure water and a

very little gum-water ; but of this we will treat more fully in another portion of our “ Guide.”

Saucer Gold—is similar in every way to the above, the article in which it is placed excepted.

Shell and Saucer Silver—may be treated, when required for use, in the same manner as Gold shells and saucers.

Shell Green Gold—is a late addition to the list of Metallic preparations ; it is of a peculiar hue, and may be used with great effect.

Shell Platina and Aluminium—are preparations of those metals placed in mussel-shells ; they do not readily tarnish or discolour. They are mixed for use in the same manner as Gold shells.

### Vellum, Cardboard, and Papers.

Of all the materials adapted to receive illumination, vellum stands pre-eminent. Precedent in itself might dictate its use, for all the finest MSS. in existence are executed upon it ; thus it is that we ever intuitively connect this material with the Art of Illuminating itself. Vellum, however, was not exclusively used by the artists of old. At an early period, paper was largely employed for MSS. in the countries of the East, long, indeed, before it was introduced into Western lands.

Vellum can be procured prepared for the use of the illuminator of any size, up to whole skins ; though, unfortunately, not of the quality we sometimes find in the old manuscripts. It is, from the beauty of its texture and the high finish of its surface, the best material for the purpose of illuminating ; though, from its expense and the great care required in working upon it, it is somewhat inferior to cardboard or paper in the hands of the tyro.

Vellum is manufactured from the skin of the calf or kid, which is treated with lime to get rid of all fat and fleshy matter, and afterwards stretched on a frame and carefully scraped with a knife ; the skin is then finished

by being washed with weak acid, and surfaced by grinding with pumice-stone.

For illuminating, the finest and whitest skin must be selected ; and ere it is worked upon it had better be stretched upon a drawing-board. This may be done by slightly damping the reverse surface of the vellum with a clean wet sponge, and afterwards gluing the edges all round to the board. Care must be taken to glue the skin securely, and to have the board perfectly flat and smooth.

When the vellum is quite dry, it must be well pounced with dry powdered chalk, applied with a flannel roll. This removes all tendency to grease which might remain on the skin. The chalk must be entirely dusted from the vellum with a clean cloth.

All pencil work on vellum which is to be ultimately removed must be as light as possible, and cleaned off with dry stale bread only.

The next best material for the illuminator's use is "London Board." This superior article is manufactured from the best drawing paper of almost any size and thickness; and is brought to a beautifully hard and smooth surface by being rolled and pressed by powerful machinery.

"London Board" is indeed a valuable material for the illuminator, being of all substances the easiest to work upon, and moderate in price. The most suitable thickness to use is three or four sheet; the size is only limited by the largest drawing-paper made (hand made) which is Antiquarian, 52 by 30 inches. "London Board," however, is very seldom made of so large a size.\*

We would warn our readers against the use of "Bristol Board," which is very much inferior to the material we have above recommended. It is considerably less in price, but it may truly be said of all those who choose it for the purposes of illumination because it is so, that they are "penny wise and pound foolish."

\* We recommend GOODALL'S or TURNBULL'S "London Boards," they being unquestionably the best manufactured.

There are various kinds of papers which are suitable for illuminating on, and combine all the necessary qualifications. Yet, perhaps, of all those with which we are acquainted the illuminating vellum papers manufactured by Messrs. ROWNEY & Co., and WHATMAN'S hot-pressed drawing-papers, are the best.

The paper selected should be thick and firm, having a smooth fine grained surface, free from nap or hairs, and should be stretched in a similar manner to vellum ere being worked upon, unless the illumination be small, when the paper may be attached to the drawing-board by wax or drawing pins.

### *Instruments, &c.*

It is of the greatest service to the illuminator to possess a complete set of good drawing instruments, of which we give a list :—

- Small compass.
- Compass with shifting legs.
- Bow Pen.
- Bow Pencil.
- Drawing Pens.
- Tracer.
- Straight Edge.
- Curves.
- T Square and Set Square.
- Drawing Board.

With these (after a little practice in their use) the student will have no difficulty in laying out and planning his design. The drawing-board and T square are most important articles in the hands of the illuminator, and we are somewhat surprised to find little or no mention made of them in the numerous manuals on the Art of Illuminating, lately published.

We advise the beginner (if possible) to get a few lessons in the use and mode of working the instruments before mentioned ; we can assure him he will find it time well spent.

A set of small membered curves are of great use for guiding the drawing pens while inking-in the lines of scrolls and other ornaments.

The several compasses may be at times used for the same end; but it being more difficult for the student to strike the *line of beauty* (which is never developed on the line of the circle) with them than with the curves, it is desirable for the student to make himself possessor of a set, selecting those which display the most complicated forms, and are smallest in their details.

Ere closing our remarks on the instruments, let us advise the tyro in illumination, as indeed we would the advanced student, never to trust to the unaided hand that which can be done by the use of the instruments, for no human nerve can attain their precision.

### Brushes.

The brushes best suited for illuminating are red sable, being stronger in their hair than either black sable or camel's hair; and they retain a finer and firmer point when charged with body colour than any other description of brush.

All sizes are required for different classes of work, from a crow quill up to the swan quill.

A few camel's hair brushes of small goose quill size may be procured, for mixing up the various colours, thereby saving the more expensive sables from undue wear.

The brushes required of each size are as noted in the following list:—

Small Swan Quill . . . .	1
Large Goose Quill . . . .	1
Goose Quill . . . .	4
Duck Quill . . . .	4
Crow Quill . . . .	2

A flat camel's hair brush is of use for damping, although

for general purposes a small sponge is superior ; both had better be procured however.

## Pens and Pencils.

It is very important for the illuminator to possess a good selection of pens, for without such he will find great difficulty in executing in a satisfactory manner many of the most important branches of his art.

The pen is in constant use—scrolling, outlining, shading, hatching, or lettering ; in close attendance upon the pencil and brush, throughout the execution of the work.

Both quill and steel pens are required for illuminating, and of each class of pen several different kinds must be procured.

Steel pens are mostly used for scrolling and outlining, and for executing all the delicate linework ornaments introduced into illuminations.

Plate 6 contains a collection of figures which in their execution depend solely upon the steel pen.

Pens of various breadths of point are required, from the “mapping pen” up to the middle text pen. Those manufactured by JOSEPH GILLOTT are the best.

For the general purposes of outlining and delicate scrolling, there can be no better pen than GILLOTT’s No. 303 ; it combines strength and size with a beautifully tapered and minute point. For bolder work in ink, and general work in colour, a broader pointed pen may be used with advantage, such as No. 404.

Quills are principally used for hatching (that is working gold or colour in lines upon any coloured ornament) and lettering.

For hatching, a soft flexible goose quill is the best, and for writing or lettering (where hardness and durability are essential qualifications) a well baked turkey quill should be procured.

The pen should have a point proportionate to the size of

the text to be written, a little less in breadth than the thick strokes of the letters. Hair lines are made by moving the pen sideways.

In cutting the quill care must be taken to have equal material on each side of the split, and to give to the pen a clean, smooth bevelled point. A little practice will overcome any difficulty the beginner may experience in preparing the turkey quills for lettering. The hatching pens may be cut as for common writing, but had better be scraped on the upper side to secure great flexibility; a hard pen is apt to disturb the colour it is employed to hatch. Crow quills are useful for hatching, but are too small to be comfortable pens to work with.

Few pencils are required for illuminating purposes; one strong hard pencil, and a HH superfine drawing one are all that are necessary; the former for cartoon drawing, tracing, &c., the latter for the guide lines of the text, borders, and ornaments upon the illumination itself.

A piece of vulcanized India rubber, and an ink eraser, (J. H. GREEN's) should be procured.

### Burnishers.

There are three forms of burnishers used for illuminating purposes, viz., the flat, the pointed, and the curved. From these, the two first should be selected.

The flat or broad burnisher is unquestionably the best for bringing up large flat masses of gold, and should alone be used if the gilding be executed with shell-gold, without raising preparation.

The pointed burnisher is useful with raised gold, or very small ornaments.

Flint and agate are the materials from which the best burnishers are made; and should be highly polished when brought to the required form, and firmly fastened into a handle.

## Sundries.

*Tracing Paper.*—The tracing paper used should be moderately thin, white, and very transparent. It can be had of almost any size.

*Transfer Paper.*—There are two sorts of transfer paper—one prepared with black-lead, and the other with red chalk. The lead transfer is the best for both vellum and paper, and its lines should be removed with bread in preference to India rubber.

*Palettes.*—A china palette must be procured for rubbing ink and cake colours upon, and a number of small saucers are indispensable to mix the powder colours in. Nests of saucers are very useful, as the colours may be kept covered and free from dust for any length of time.

*Tracing Point.*—A pointed piece of ivory or bone, somewhat of the form of a sharpened lead pencil, is required for working figures, on gold grounds. The steel tracer usually supplied in cases of mathematical instruments (mentioned in the list of instruments) may be used for indenting on gold, but is not so handy as the ivory tracing point we have recommended.

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## PART THIRD.

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### Manipulatory Processes.

WE now come to the most important branch of our subject ; and we trust that our readers, who have read the previous parts of our manual, feel sufficiently interested in the study of the most fascinating of all arts to attend us yet farther.

To the student eager to attain proficiency in the practice of illumination we have a treat in store, and we crave his attention while we lay before him the result of years of constant study and laborious practice.

Yes, gentle reader, years : he who would become in truth an illuminator must not for one moment think that weeks or months will terminate his study. If it did, the charm which dwells with the art would be of short duration, instead of increasing, as it ever does, day by day continually.

Our readers must remember that he is *no illuminator* who for a time takes up the instruments of the art, to execute a book mark for a friend, or to adorn some fair lady's album with gold and colour, and then consigns them to their case, until some like occasion prompts their use. How different is he, *the true illuminator*, who toils, yet knows it not, day after day in every spare hour, and through the night far into the hours of morning, for love of the glorious art itself ; who wanders abroad among the works of Nature that he may derive new inspiration ; who bears home to his quiet studio the wild gems of the forest, and converts their wondrous forms to the beautiful conventionalisms which are to adorn the labours of his hands,

careless whether other eyes see them or not. Other eyes will see them, however; and many tongues shall convey to him the measure of his praise.

## Lettering.

It is very important that the illuminator should be a good calligraphist; therefore, the student should spare no pains to acquire a proficiency in this department of his art.

It is true that during the Middle Ages the scribe and the illuminator were different persons, although both prosecuted their various avocations within the precincts of the Scriptorium. Yet it would be very inconvenient for the illuminator of the present day to have to depend upon the labours of a second party for the text of his illuminations.

In Plate 5 we have given two Alphabets, one of initial, and the other of small letters.

They are both, we think, well suited to modern taste and requirements; being compiled from the most worthy models, with strict regard to correctness of form.

As a few hints may prove of service to the beginner, we give them; assuring him, however, that without the most severe practice, rules or directions are of no avail.

Perhaps there is nothing more calculated to astonish those who examine the manuscripts of the Middle Ages than the beautifully executed text. Faultlessly regular in every line, on every page, perfect in form of every letter, it is indeed a mystery to us how mortal hands could have executed it. We need never hope to successfully imitate those labours of our early scribes. We may say the art, with the necessity for its practice, has gone for ever.

Be not discouraged, reader; you may (and doubtless will, if you persevere) attain great expertness in writing, although your work may never equal the work of our forefathers.

A B C D E F

G H I K L M

N O P Q R S

T U W X Y Z

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a b c d e f g h i j k l m n o p q r

s t u v w x y z



We have examined hundreds of pages of minute text, the letters of which stood not one-sixteenth of an inch high, without detecting one false line, mis-shapen letter, or a single trace of an erasure.

In proceeding to letter, first rule double lines (with the T square) across the space to be filled with text, in distance from one another equal to the height of intended letters.

The space between these double lines may vary according to circumstances; the best proportion, however, being about one-and-a-half that of the text lines. Red lines are often drawn between the rows of letters; when these are to be done, it is advisable to rule them previous to commencing to fill in the writing, as they act as guides to the long strokes of the letters *b d f g h j k l p q t y*, the remaining letters *a c e i m n o r s u v w x z* being confined by the text lines.

Placing your copy or alphabet before you, carefully put in letter by letter with a broad pointed quill pen; the hair strokes may either be done by drawing the quill edgewise, or afterwards with a No. 303 steel pen.

In lettering, spaces must be left for the great initials and the small capitals, which must be put in (after the text is executed) with the brush to traced outlines.

Practice alone can, after the student has gone thus far, make him expert and exact in the beautiful art of calligraphy; and upon that he must depend, not being daunted by early failures.

### Outlining.

We now come to illuminating in the proper sense of the word; writing, or lettering, not being a legitimate branch of the art, though so intimately connected with it, that it might with propriety be considered one.

Under the head of outlining, four different processes may be included, namely, cartoon drawing, tracing, trans-

ferring and inking-in. Each of these we now proceed to describe.

Previous to proceeding to draw the cartoon, of course it is necessary that the idea for the design of the subject be formed in the mind of the illuminator; to which, perhaps, he may as well give some tangible form with a few rough dashes of his pencil on a piece of waste paper. As the design, which is purely a mental work—an exercise of the inventive faculties aided by careful study—cannot be pronounced a manipulative process, we do not touch upon it in this part of our manual, but must refer our readers to Part Fourth, which is entirely devoted to that subject.

We may here take the opportunity to inform our readers that we give all the processes of manipulation in their proper order; that is to say, in the order in which the student must practise them in executing his illuminations.

### The Cartoon.

The cartoon is a correct pencil sketch of the design to be illuminated—the first embodiment of the artist's thought: on it all must be perfected. This flower must be improved—that scroll corrected—a leaf put in here—a half-opened flower there, the space will not admit of a full flower, yet something in rich colour will be required there to balance and harmonize: such will doubtless be the thoughts flitting through the illuminator's mind, as he bends over his cartoon, and such should be his thoughts.

To prepare the cartoon, proceed as follows:—Stretch a piece of drawing paper (a little larger in size than the limits of the intended design) upon a drawing-board, and draw or trace on it the boundary lines of your text, with the initial spaces, terminal slips, &c. It is advisable to render these outlines permanent by inking them with the drawing pen. We recommend this because however much the India rubber may be used at the design, it will fail to remove the boundary lines.

The rest is straightforward work; you must lay down

your design, step by step, line by line, until with its hundred alterations, caused by a hundred afterthoughts, you find it perfect to your mind. A careful study of Part Fourth will aid you much in embodying and compiling your design. Practice alone will give you correctness and precision of execution ; and this must not be overlooked even in the cartoon, for much depends upon its merit.

### Tracing.

The finished cartoon must now be covered with a piece of tracing paper, and a copy taken, by going over every line on the cartoon, below, with a HHH common drawing pencil. Care must be taken to make a clear, distinct outline, or the great value of the tracing will be to an extent lost.

In tracing, an opportunity is given, which should in no case be lost, to alter or improve any crude or incorrect form which may exist in the cartoon.

In copying coloured examples, or old MSS., the artist must proceed in precisely the same manner as directed for cartoon tracing ; with one difference, that in copying old manuscripts he must rigidly adhere to the original outlines, be they good, bad, or indifferent ; that is to say, if a facsimile be aimed at.

A thin transparent, white tracing paper is best suited for illuminating purposes.

### Transferring.

The tracing, after being removed, must be placed over the sheet of vellum or cardboard to be illuminated, and fastened by wax or drawing-pins, in its proper place with regard to the text. A piece of black-lead transfer paper must then be slipped between the tracing and the sheet, with the leaded surface downwards upon the text, and all the pencil lines carefully gone over with the tracer, using moderate pressure.

If too great pressure is used, a coarse, broad mark will be the result, which it is desirable to avoid, for the finer and lighter the lead line is the easier it is to ink in.

Two corners of the tracing (either at bottom or sides) may then be detached, to admit of it being raised to examine the result.

Any omission which is observed must be filled in by letting the tracing fall again into its place, and the overlooked portion gone over with the blunt point.

Any parts which may be imperfectly or carelessly executed had better be removed with bread or the rubber, and re-transferred.

Our readers may think the processes which we have been describing useless or superfluous ; not so, however : the point to be gained is a clear, perfect ink outline, without imperfection of any sort. The only means by which the beginner may secure this is by carefully following the various processes here laid down.

Years of study and practice may give to the eye and hand such precision that cartoon drawing, tracing, and transferring, may at times be dispensed with, although in intricate compositions, large initials, &c., they never can be laid aside with certainty of success.

### Inking-in.

Few directions are required for this final process in connexion with the outline. The transfer lines have only to be gone over very carefully and firmly with a fine steel pen. The Indian ink must not be dark in the portions which are to be coloured, but in the scrolls and ornaments which are to remain in outline only a very black ink must be used.

The student will doubtless experience considerable difficulty in this branch of his art ; but above all things he must not be daunted, even though his failures be many, for by constant application and practice the most

difficult problems may be solved, the most laborious undertaking completed.

It is most desirable that a perfect outline be secured before proceeding to lay on the gold and colours, for although we may cover or correct any slight imperfections with those materials, we must not depend upon them to perfect a bad outline. If errors exist in the outline, colour only tends to make those errors more visible.

We would recommend all students in illumination (at least those who are not clever draughtsmen) to procure access to original manuscripts, or good copies from original works, and to carefully trace them line for line and afterwards transfer and ink them in, either on vellum or card-board. This most useful and valuable practice not only gives the hand precision in work, but it has a decided educational tendency with reference to design, and supplies the student with a collection of examples from the works of the different periods which will ever prove of the greatest use to him.

After the process of inking the transfer is completed, the whole should be cleaned with bread, and the work is ready for gilding, which is the next department the student has to turn his attention to.

### Gilding and Silvering.

All the processes of gilding and silvering are somewhat difficult, and require considerable practice to attain skill in their execution.

Two distinct styles of gilding were practised during the Middle Ages—flat and raised gilding; the latter is to be most commonly found in the rich MSS., of the fourteenth and fifteenth centuries, while the former pervades the works of earlier times. In MSS., raised silver is seldom to be seen, and it is rarely used in any form in late works.

In fourteenth and fifteenth century MSS., the raised gilding is generally used as grounds for initial letters,

miniatures, and slip borders ; and when in smaller masses, as dots, spraywork leaves, and nimbi around the heads of figures. In the illuminations of these periods, flat gilding is used in the curling leaf work, and in lining and hatching upon colours, particularly in the drapery of figures and diaper backgrounds.

There are some objections to the use of raised gilding in modern work, apart from the difficulty attending its successful execution : in the first place, it is so very liable to crack and scale off if the illumination is bent, or in any way roughly used. If it has to be rolled up, raised work is scarcely admissible at all. In the second place, its appearance is at times against it ; if it be used to any great extent, it has the effect of throwing the surrounding colours into the shade, and destroying the general repose and harmony of the whole composition.

There will always hang a charm around it, however, from the fact of it being such a favourite style of work with the artists of old, and it will doubtless be eagerly practised by the modern student of the Art of Illumination. We therefore feel called upon to give some directions with regard to it, as well as flat gilding, which at the present day is by far the most useful of the two, from the fact of it being able to be copied by the processes of printing.

*Flat Gilding.*—This style of gilding may be executed with three materials—gold leaf, shell gold, and gold paper. Shell gold is, however, the most suitable for the purpose, being more easily managed than leaf gold ; gold paper can only be resorted to when very large flat surfaces are to be covered.

Shell gold is, as we have before stated, gold reduced to a very fine powder mixed with a gum and placed in clean mussel-shells for use.

When shell gold is required for gilding, it must be treated as follows :—If any quantity of surface has to be covered, several shells must be taken, and the gold washed from the whole into one with a plentiful supply of pure water. When this is done, the shell containing the gold in solution

must be set aside for about an hour, the gold will then be found to have settled, and the dirty water had better be entirely poured off. A little clean water must now be added to the gold powder, with the addition of a little gum-water, and the whole mixed with a brush to an easy flowing creamy consistency ; in this state it is fit for use.

While laying the gold on the vellum or cardboard, the student must be very careful to keep his brush well supplied, and the gold flowing freely on his work, for unless he observes these important points, a streaky mass will be the result.

The next process is that of burnishing, which must be performed with a flat burnisher.\* A sheet of highly glazed writing paper should be laid over the gilded portions when quite dry, and the burnisher passed over quickly many times, using considerable pressure. If the gold does not come up sufficiently at first, it should be breathed upon and again well burnished. If the illumination is free, and not stretched to a board, it should be laid on plate glass while being burnished.

Gold paper should be had ready gummed on the back, or covered with a preparation of clear glue and sugar or honey. When required for use, the outline of the space to be covered must be traced and transferred to the gold paper by an indenting steel point ; the paper must then be cut to the traced form, and the back damped and pressed firmly down in its place.

Flat gilding with leaf gold may be performed in the manner about to be recommended for raised gilding, leaving out the raising process of course.

*Raised Gilding.*—There are two materials required for raised gilding besides gold leaf, namely, Raising Composition and Gold Size.

Messrs. G. ROWNEY & Co. have prepared a raising medium to our receipt, which we think will be found perfectly satisfactory, and to possess all the qualifications of

\* Burnishers are made expressly for this purpose by G. R. & Co.

the mediæval ground. It is very necessary to secure a good raising preparation—for without it perfect gilding is impossible; and all labour and time bestowed upon it may be justly pronounced as thrown away. The raising medium we have alluded to bears our name,\* and may be had in tubes ready for use, only requiring the addition of a little water at times.

The first part of the process of raised gilding is to roughen the surface of the vellum or cardboard at those parts which are to be gilded. This may be done by drawing a scraping-knife point across them in different directions. Care must be taken, however, not to tear the vellum or cardboard too much. The roughening process is to enable the raising preparation to adhere firmly, which must next be laid on as follows :—

Having squeezed a sufficient portion of the raising from the tube, mix it up with a firm red sable brush. If it be too thick, add a little water until it becomes of a flowing consistency ; in that state it is fit for being laid on the work.

Lay on a coat of the above evenly, and let it dry ; and afterwards repeat the application until the required thickness is obtained, allowing each coat to dry before another is added.

When all is complete, take a scraping-knife and remove any ridges or irregularities that may exist, and then burnish with the flat burnisher.

The ground is now ready for the size, which must be reduced with water and laid on with a soft brush in two coats ; when nearly dry it is in a fit state to receive the gold-leaf.

Remove a leaf of gold from the book, by gently flapping the edge with a “gilder’s knife” until the leaf rolls back. The knife must then be placed flat near the leaf, which, on being gently blown upon, will fall evenly over the knife blade. The leaf may thus be safely and easily removed

\* Audsley’s Mediæval Raising Preparation.

from the book, and deposited with a side motion on a pad, called the "gilder's cushion." It may then be cut up into small pieces with the edge of the knife, for convenience in working.

A piece of the leaf (a little larger than is required to cover the part to be gilded) should be removed from the cushion with a pad of clean cotton-wool, or with a brush termed a "gilder's tip," and carefully deposited on the size ground, being gently pressed flat with a soft tuft of cotton quite dry and clean. The size had better be breathed upon previous to being gilded. The pad of cotton or the "tip," must be slightly greased to lift the gold easily; this may be done by touching the hair of the head (provided it is oiled) with them before lifting the leaf from the cushion.

When all the above processes have been successfully manipulated, and all imperfections in the gold filled up or made good, nothing remains but to burnish it; this may be done when the size is perfectly dry, as is directed in the next division.

### Burnishing.

We have already given, on page 49, directions for burnishing flat gilding, and have now only to describe the best mode of treating raised gold, and of etching or ornamenting it.

Care must be taken, that (as before noted) the gold size be perfectly dry, and all portions of the work covered with the leaf ere proceeding to burnish.

Too much haste should not be indulged in, in this department of the art, as a false step is far easier made than rectified when made.

In burnishing raised gold, two burnishers may be used with advantage: the flat and pointed. For large masses, the broad burnisher is most handy, while in small works the pointed or pencil burnisher is of great service.

In a manual on Illumination lately published, it is stated

that there is some little art in burnishing ; we only differ with its author sufficiently to remark, that there is a very great art in burnishing, to do it properly. The wondrous brilliancy of the gold in old illuminations is almost altogether due to the perfect manner in which it is burnished.

While writing this, we have before us two MSS. nearly five hundred years old, in which the original gilding is more rich and brilliant than in any modern work we have ever seen, and the burnish still appears as if done yesterday.

We do not wish our readers to fancy that we lay more stress upon the burnishing process than on any other in connexion with gilding.

Perhaps, of all the departments of the illuminator's art, gilding with gold-leaf is the most delicate and difficult ; and again, in none are failures and disappointments so common and numerous.

The student must not be daunted, however ; the more difficult a thing may be, the more glory attends its successful execution. We recommend him to seek a little personal instruction from some expert gilder, for he will by so doing, save himself from many disappointments and vexations.

But to return more immediately to our subject.

To burnish raised gold, the burnisher should be moved in one direction with a gentle uniform pressure, which may be slightly increased as the gold becomes bright. A skilful, delicate touch is required for this process, which can only be secured by practice. We recommend the student to execute a number of trial pieces of raised gilding ere proceeding to operate upon a formal study.

The burnisher must be carefully cleaned before it is used, for if any grains of dust come between the agate or flint and the gold, the latter will become torn up or covered with innumerable scratches, which must injure its brilliancy.

To clean the burnisher it had better be rubbed before

commencing, and at times during its use, upon a piece of chamois leather, stretched for the purpose over a stick. The gold likewise should be dusted with a soft camel hair brush.

A few words to the student as to the selection of his agate or flint may not be impertinent here. A really good stone is a difficult thing to get at times, and yet without it little can be done in a perfect manner. A smooth stone must be selected, entirely free from irregularities or facets. It should also be strong at the shoulder, and firmly secured to a wooden handle, by a metal-casing ferrule.

When the process of burnishing is completed, the gold may be ornamented by being etched or dotted. This must be done with the pointed burnisher, using pressure sufficient to secure the amount of effect desired. Dots punctured in rows along the edges of gold letters or panels have a peculiarly sparkling and brilliant effect--this mode of decoration was much used in late manuscripts. Both flat and raised gilding admit of being etched and dotted.

Diaper patterns of great beauty may be worked with the etching burnisher on masses of flat gold, such as panels around initials, or fields within them.

We have confined our remarks principally to the treatment of gold leaf, so as to save confusion as much as possible. Nevertheless, they hold good, for the most part, with regard to all the other leaf metals lately introduced for illuminating purposes.

## Colouring.

We now arrive at the last manipulative process, and at the same time the most important of all. We dare not profess to treat the subject of colouring fully, space necessarily puts it entirely out of our power to do so.

In the Second Part of our "Guide," we have at some length noted the prevailing peculiarities of the various colours useful for illuminating; and therefore now only

require to give practical hints and directions for working them, or laying them on, in body or wash, as the case may be.

In the Fourth Part, we intend to speak of the Theory of Colour, with a few remarks on its laws of harmony and contrast. This again has the desired effect of confining our remarks here to manipulation alone.

Body colouring is most generally used for all branches of illumination; although at times wash colouring is necessary.

A complete piece of illumination generally contains both species of colouring combined.

There is considerable art in laying on body colours perfectly flat and uniform; practice will, however, overcome every difficulty.

The powder Colours prepared by Messrs. G. ROWNEY & Co. are beautifully adapted for flat or body colouring. We use them entirely ourselves, and that is the best assurance we can give of their quality. We before mentioned that the student should provide himself with a set of cake colours for washing or executing any very delicate work; this we again recommend.

*Body Colouring.*—Take a little of the powder colour from the bottle into a small saucer, and add to it a little clean (boiled) water, mixing it with a brush. The colour should stand for a few minutes before being used, and should be reduced with water to an easy flowing consistency, about the thickness of good cream; if thicker, it will not do for large wark.

The brush employed to lay this colour on should be a red sable of moderate size. It must be well charged with the colour and worked downwards, keeping the tint flowing full and uniformly over the complete space operated upon.

When the whole is covered, the colour should be still wet throughout, and raised with excess of water. As the water dries, the colour becomes deposited with a velvet-like surface, a feature in body colouring which is ever charming.

No gum must be added to the powder colours.

If more colour is mixed than is requisite for the work on hand, it can be mixed up again, care being taken to keep the saucer free of dust.

Some colours are more difficult to lay on than others ; but the student will, by a little practice and observation, soon become acquainted with their several peculiarities.

*Wash Colouring.*—Washes may be laid on in somewhat the same manner as body colours, but no excess of tint must, on any account, be left on the surface to dry off, as in the case of body colouring. The brush should be moderately full of colour ; and during the process of washing the liquid must be kept evenly flowing at the edge of the wash only. As the surface operated upon becomes covered, the excess of tint must be gradually removed by the brush, leaving all uniform.

As colours at times show a tendency to flow in irregular masses, when laid on vellum especially, a little prepared ox-gall should be used.

As we before hinted, cake colours are most useful for washing, although the body colours may be used. Cake colours are nearly useless for body colouring, however.

Care must be taken in all the departments of colouring, to have everything perfectly clean. The brushes employed, if used for different colours, must be washed entirely free from any trace of tint, before being worked in another. Brilliancy alone can be retained by the utmost caution. Scarlets and Yellows are the most sensitive to foreign matter ; and the purity of their tones are only too easily impaired.

A few hints on combinations of colours will conclude the present part of our “ Guide.” We sincerely trust our patient readers have found what we have already written useful and intelligible. We have done our best to divest the Art of Illuminating of that absurd veil of mystery which others are too fond of throwing over it. Whatever want or imperfections our simple manual is subject to, we can only urge one excuse : we have, in truth, done our best.

Many colours are used in the practice of illuminating which require to be composed by the union of two or more pure colours. Pure or positive colours likewise are oftentimes used of two or more shades, formed by the mixture of another colour in different proportions.

We will first treat of the proper colours to be used with others, to obtain graduating shades or tones.

*Blues.*—Ultramarine and Cobalt may be lightened with White only, and darkened with Black or Indigo.

*Reds.*—Vermilion may be lightened with Cadmium or Indian Yellow, and darkened with Carmine.

Indian Red to be lightened with Vermilion or darkened with Black.

*Crimsons.*—Carmine may be rendered more rich and brilliant by the addition of Vermilion, and darkened with Blue, Black, or Vandyke Brown.

Rose Madder should be treated much in the same manner as Carmine.

*Greens.*—Emerald Green may be lightened with Yellow, or deepened with Blue.

Moss Green must be lightened with Lemon or Indian Yellow, and darkened with Ultramarine.

*Yellows.*—Cadmium Yellow to be lightened with Lemon, and deepened with Vermilion.

Indian and Lemon Yellows may be mixed with White, and deepened by Cadmium and Vermilion.

*Purple.*—Purple may be altered to any shade by the mixture with Blues or Carmine.

Mixed tints or compound colours most in use may be formed as follows:—

*Greys* may be made of any tone by the mixture of Chinese White, Black, Blue, and a very little Carmine, in various proportions.

*Chocolates* may be composed of Indian Red, Vandyke Brown, Black, and a little Vermilion.

*Oranges* are formed by the mixture of Cadmium and Vermilion—Vermilion and Indian Yellow.

*Browns*, of Indian Red and Black—Vermilion and Black, Vandyke Brown, Carmine, Vermilion, and Black—Burnt Sienna, Vermilion, and Black.

*Slate Blue* is formed of Ultramarine and Black, with a trace of Vermilion and White.

*Neutral Tints*, of Indian Red and Blue.

In conclusion, let us urge our readers, if they intend entering the lists as illuminators, to remember that theory may be learned from book study, but practice requires hard and untiring application.

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## PART FOURTH.

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### Design.

HAVING completed our few remarks on the manipulatory processes, we purpose in this, the concluding part of our manual, to give directions and hints with reference to design and composition ; and to say a few words on those subjects which have a bearing upon the art of design in illumination.

Designing may be said to be the most fascinating part of the study of illuminating, as well as the most difficult, if the student has not the faculty of invention and power of imagination naturally. By attention, observation, and study, however, almost anyone may acquire the power of design ; while those who are gifted by nature, likewise require education and practice ere they become perfect.

We hope to be able in our following remarks to lend the student assistance in the art of design, by giving him advice and a few rules, which, if followed, will keep him from failure, and any great disappointments.

Let us impress upon him, however, that too great care cannot be taken with his designs, as no afterwork can reform a bad composition.

### Conventionalism.

The great principle in all decorative ornamental art is conventionalism ; and it must be followed in illumination, or failure is certain. The most brilliant period of art in any nation's history was when conventionalism was most strictly adhered to, both in design and colouring—the

most certain sign of decay, when natural forms were copied, and Nature's pervading hue most liberally used. It is a fact worthy of remark that the frequent use of green in decorative works has ever heralded a prostration or decay in art.

Our readers must not think that we countenance a decided departure from the laws and forms of Nature; conventionalism can only be worthy in proportion as it adheres to those laws which govern the vast empire of the visible world.

In illumination, it is imperative on us to have resort to conventional ornament in all designs, great or small; for wherever we observe natural forms depicted we likewise observe poverty of design—an attempt ending in a failure.

It may appear strange and contradictory on our part, after what we have said, that, should we be asked by the eager student where and from what source may conventionalism be studied, we should tell him that Nature must be his school, from it he must ever derive inspiration—yet so it is.

Conventional art is founded upon natural laws and natural forms; the former cannot in any way be departed from with impunity.

It must be obvious to everyone that two leaves growing from one stalk, yet starting from that stalk in opposite directions, would be quite absurd and hideous, be they natural leaves or conventional ones. But suppose the leaves to be conventionalized, and placed true to nature as regards their connexion with the stem, the result would be a pleasing conventional composition true to Nature's laws.

It is somewhat difficult to describe what is meant by conventionalism. It may be said to be a departure from the detail and treatment of the natural form it expresses or embodies—a formal and severe treatment of Nature's free and ever-changing forms. Conventional art aims not at copyism; while its greatest strength exists in expression and symbolism.

In conventional ornament, the greatest display of colour may be indulged in. Having no copy to chain us down, we need only be governed by the laws of harmony and contrast.

The inventive powers are also brought into play in conventional art, while they become cramped and torpid if naturalism be alone resorted to.

In all the illuminated works of the best periods, and indeed in all prior to the fifteenth century, conventional forms were almost entirely employed, while from that date, decay is to be observed proportionate to the amount of realism infused into the designs which decorate the manuscripts.

Let us impress our readers with the fact that no success can ever attend an illumination if it professes to imitate natural forms ; it is not possible for it ever to be considered other than an attempt, and as such, it must be a failure.

## Symbolism.

Intimately connected as symbolism has ever been with works of Christian art, and forming as it has ever done so marked a feature in illuminated MSS., we feel called upon to say a few words on the subject, especially as far as it has reference to design in illumination.

Symbolism, in its widest sense, may be said to embrace the whole range of art, for all art is symbolical—that is, it aims at expressing something beyond itself.

Conventional art is purely symbolical, and from that fact derives one of its greatest charms.

We, however, do not intend to speak of it here in the broadest signification of the term, but in the way it is most commonly understood.

Symbols are most appropriate decorations, and if properly used, add greatly to the beauty and interest of the illuminations into which they are introduced.

In all countries and in all ages, from the early Egyptian era up to the present day, symbolism has been largely re-

sorted to. With the ancient Egyptians we have not much to do, yet it is interesting to note to what a great extent they carried the art of symbolism. In their architectural ornaments, their writing, and in their sculptured works it was fully carried out.

Leaving those remote times, we must come to the Christian era ere we find symbolism to have attained the nature which is of service to us in the prosecution of the study of mediæval illumination, and its modern practice.

The subject of symbolism being one of great extent, we must content ourselves by giving a few of those symbols or emblems in most common use, and of the greatest value to the student.

The symbols of our Blessed Lord are the Agnus Dei, or Holy Lamb, the Pelican, the Fish, and the monogram I.H.S. or I.H.C.

The first symbol, the Agnus Dei, is generally represented as a spotless lamb, with a crossed nimbus, sometimes bearing a cross, emblematical of our Saviour's Passion, and sometimes a small banner, emblematical of His triumph over sin and death.

The second, the Pelican, is represented as feeding its young with its own blood, shed by its beak, which is shown as employed tearing its breast. This symbol is likewise used to represent a martyr, whose blood was shed for the truth. The third emblem of our Lord, the Fish, originated in the fact that the letters in the Greek word for a fish form the initials of the Holy Name—Jesus Christ, the Son of God, the Saviour. This symbol gave rise to a form very largely used throughout all the branches of mediæval art called the Vesica Piscis (see Plate VIII., Fig. 12).

The fourth, the monogram I.H.S. or I.H.C., needs no explanation, being sufficiently common and well known. It is displayed within a cusped figure in Plate VIII., Fig. 10.

The symbols of the Holy Trinity come before us next; they are the Triangle, the Trefoil, and the Pentacle, or Double Triangle. The triangle should be drawn equilateral. The trefoil is supposed to have been first introduced by

Saint Patrick, when he illustrated his doctrine by the shamrock leaf. This beautiful form is very largely used in illuminations. It is shown in combination with the triangle in Fig. 10.

The pentacle is formed by two triangles placed together in different directions, making a six-pointed figure (Plate VIII., Fig. 6).

The most common and appropriate symbol for the *Holy Spirit* is the representation of a Dove, generally white, shaded with delicate grey. The origin of this beautiful symbol is obvious, a dove having appeared descending upon our Saviour during His Baptism. In illuminations a nimbus is at times introduced around the head of the dove.

Perhaps of all symbols that of Christianity is the most commonly used. There is something, however, singularly beautiful about the simple Cross, apart from its symbolical interest, which may have favoured its adoption in many instances. There are two forms of crosses in general use, the Latin and the Greek cross; the former has the lower member longer than the remaining three, the latter has all its arms equal, as in Plate VIII., Fig. 14.

The Four Evangelists have symbols peculiar to themselves. St. Matthew is represented by a Winged Man, St. Mark by a Winged Lion, St. Luke by a Winged Ox, and St. John by an Eagle. The Apostles likewise have their own symbols, but we cannot go at any length into this very interesting subject; we must refer our readers to larger works.

The Circle is generally acknowledged as the symbol of Eternity, having neither beginning nor ending.

In illumination, symbols may be used with great effect, introduced into the interior of initials, or prominent portions of the borders around the text. Tasteful combinations may be made in any variety, by grouping two or more symbols together, as in Fig. 10, where the monogram of the *Sacred Name* is enclosed within the symbol of the Trinity.

The student will find pleasant exercise for his designing powers in the study of symbolism, and we recommend him to give it a fair amount of his attention.

### Harmony and Contrast of Colours.

The student in the Art of Illuminating must be well aware that much of the beauty of his work depends upon the knowledge and taste displayed in the arrangement of his colours, and should accordingly give a considerable amount of his attention to the subject of the harmony and contrast of colour. We have used the words *knowledge* and *taste*, because, although somewhat similar in their influence and effect, they are dissimilar in their natures.

*Knowledge* may be said to be the learning of the principles, power, and effect of colour and its combinations, acquired by research and study.

*Taste* is again, the innate delicate feeling, or perception of the value of colour, and its harmonious grouping in design. It is a natural gift and cannot easily be acquired.

One who possesses knowledge without taste, or taste without knowledge, rarely arrives at any eminence as a colourist. The acquiring of knowledge to the possessor of natural taste is nothing more than the cultivating of that gift.

We do not profess to supply here material enough for the cultivation of taste : such would be entirely out of our power in such a circumscribed work as the present ; but only intend offering a few hints, calculated, to some extent, to direct the young artist in the grouping of his glowing colours.

Beginning with the three primary colours, let us point out those which are the most perfect contrasts and harmonies.

*Blue*.—The primary of the first importance should ever be most largely used in all works of decorative art. Its perfect contrasting colour is Orange ; and its most perfect

harmonies are those tones of itself, produced by its admixture with White or Black.

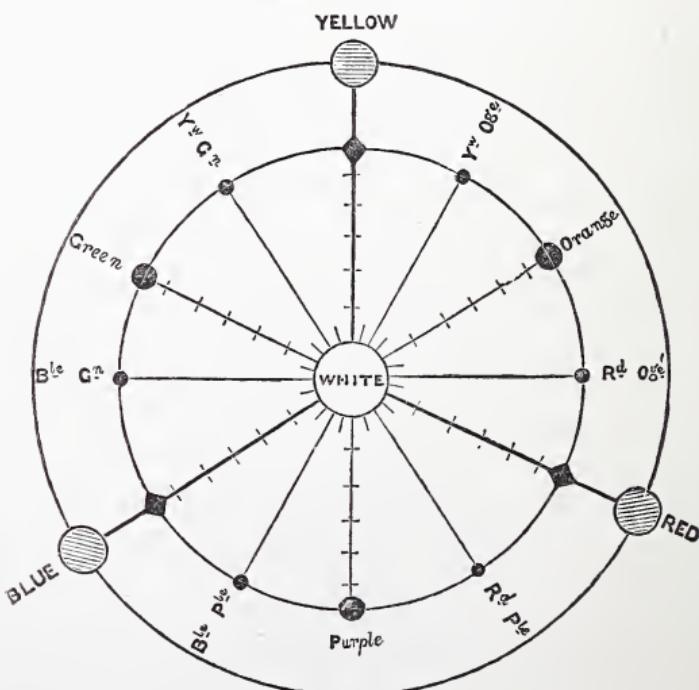
*Red*.—The second primary has Green for its contrasting colour; and all the scales of Oranges and Crimsons for its harmonies.

*Yellow*.—The primary of most light and power, has Purple for its contrast, and the compounds of itself with White, and the scale of Oranges for its perfect harmonies.

These colours, therefore, cannot be used together in juxtaposition, with injurious effect.

*Green*.—The contrasting colour of Red should be sparingly used in illuminating, being a lighting-up colour. It must never be employed for its own value, but only from its power on other tints, which it lights up, or gives vigour to, in an extraordinary degree.

The following diagram, perhaps, will assist the student in the arrangement of his colours, either in contrast or harmony, better than words could possibly do.



The outer circle is divided into three points, at each of which is placed an orb, representing a primary colour. Directly opposite these orbs, on the inner circle, are placed their perfect contrasting colours. On the inner circle, situated midway between the primary and secondary colours, are the middle tones, or half-way colours, with their contrasts directly opposite.

We will illustrate the use of the colour circle as a determiner of contrast. In the first place, we take the upper orb of Yellow, in opposition to it we find Purple its contrast, and the same with the other primary orbs. If we take the half-way colour, between the primary Yellow, and the secondary Orange, which is Yellow-Orange, we find, on looking to the opposite side of the circle, Blue-Purple to be its perfect contrast.

All the shades possible between Yellow and Yellow-Orange have their contrasts ranging between Purple and Blue-Purple—this is only one instance; the whole range of the circle works in the same manner, and with equal truth.

Using the diagram as a determiner of harmony, take Purple as an example; the scale marked off towards the centre orb of light (White) denotes the various tones of Purple produced with its admixture with light. Any of these tones form a harmony with pure Purple. Moving along the inner circle, on either side of the Purple orb, we find its harmonies decreasing as we leave it, until we reach its most imperfect ones, Blue-Green and Red-Orange. Still moving along both sides of the circle, we approach its contrasting colours, gradually getting more and more pleasing, until we meet in its perfect contrast the primary orb of Yellow.

All colours on the circle work in the same way. A careful study of our diagram will greatly assist the illuminator in the grouping of colours, and we are of opinion he will find it a useful reference from time to time.

*Gold*—takes the place of Yellow in the perfect group of the three primaries with great success; and perhaps

nothing is more commonly seen in nearly all departments of decorative art than the triplet—Blue, Red, and Gold.

*Grey*—may be introduced into almost any combination of colours, and forms a beautiful harmony with brilliant hues of Blue and Crimson.

The student, while studying this department of art, should experimentalize with numerous combinations of colours, taking note of those which prove most pleasing, for future use.

A collection of combinations of colours, made and preserved in a small scrap-book, would prove of value for sake of reference.

### Styles of Colouring.

Nearly all the periods of illuminating were characterized by peculiar styles of colouring, as our readers have doubtless observed while perusing Part First of our “Guide.” The remarks there, however, being so sketchy, we urge all who have the opportunity to study original manuscripts of the various eras.

In many works the colours are treated flat, without any attempt to give a raised effect. The ornaments of this style are usually executed on the vellum alone, without any ground colour.

In others, a relieved effect is given to the ornamental details by shadows. In illuminations of this school, the enrichments are generally worked upon a ground of gold or colour.

In illuminations of the thirteenth, fourteenth, and fifteenth centuries, white linework upon colour was largely used. In the party-coloured initials and ornaments of the fourteenth century, a white line generally divided the colours, which were at times outlined with black. Beautiful surface decoration was executed in white upon the various rich ornaments of the thirteenth century and early fourteenth.

In shading leaf-work, the illuminator must use the harmonies ; such as the deeper tones of the colour employed to ground the leaf, or those colours nearest to it on the colour circle.

For instance, if the leaf be light blue, it should be shaded with dark blue ; if normal blue, with blue running to purple.

If red, it should be shaded with the tones of crimson (red purple) running to purple as before.

The reverse side of the leaves, or turnovers, should be coloured with the full contrasting colour of the leaf proper.

For instance, if the leaf be blue, shaded with dark blue or purple, the turnover should be orange, shaded with scarlet running to crimson.

Leaves may be lighted up with delicate hatchings in gold, white, or very light colours. The deepest shadows may be executed with hatching in black.

In conclusion, let us urge our readers to study well all examples of early art ; they will gain more by that than they possibly can from written matter or personal instruction. They derive their insight into the principles of their art direct from the fountain-head, in their native purity.

## Design and Composition.

Design is, perhaps, the department of the glorious art of illuminating with which the young student will be most bothered. It is, at the same time, the most important part of composition. Some may ask how composition and design may be so far separated as to admit of the expression, that one is the most important part of the other ? And we must allow that such a question is somewhat difficult to answer. Design, however, may be said to allude to the formation or development of individual parts or details, while composition expresses the grouping together of those details into one harmonious whole.

Appropriateness of design, and harmonious grouping of

parts, are the two great principles of ornamental or decorative art.

In Modern Illumination, the student must endeavour, as much as possible, to have one spirit pervading his composition. His design also must be in keeping with the subject illuminated.

In illuminating after any particular school or style, the student will, of necessity, be to an extent tied by ancient examples ; although, if he truthfully reproduces them in all their vigour, he cannot go very far astray.

The frontispiece, Plate IV., is a beatitude, illuminated after one of the styles of the fourteenth century.

We do not profess to be able to give rules for design and composition, but trust a few hints may prove of some slight service to our readers.

The text should be executed after the idea of the whole composition is formed, although the composition should be decided by the nature of the written matter. The peculiar taste of the illuminator must be his guide in this respect. No exact dimensions or proportions can be supplied for the relative size of text, border, and margin ; all is a matter of opinion and taste. We recommend the student, however, not to overdo his ornamental portions, or one is apt to think that the text is secondary to the illumination, and not that the illumination is intended to decorate the text. A rather large margin adds greatly to the beauty of the illumination, and never fails to increase its effect and importance.

The initial letter should not be too large in itself or in its detail, for it will outweigh the border and text : this is to be avoided if possible.

The illuminators of old loved to expend their greatest energies in the ornamentation of their initial letters ; and we advise the student also to bestow great care upon those he introduces into his illuminations. The letters may be placed upon solid panels of gold or colours, or surrounded with rich masses of delicate line work, as may be observed in some fourteenth century MSS.

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The letters themselves may be executed in various ways. This depends greatly, of course, on the period of illumination the student has selected to work after. The thirteenth, fourteenth, and fifteenth century schools are the best adapted to modern use and requirements.

Miniature subjects, scroll and leaf-work, or diapering, may be used to fill up the centre of the initials. If miniatures are anywhere introduced, they must have immediate reference to the subject of the text.

In designing borders, the student will do well to consult original MSS., or fac-simile drawings of complete pages; he will gain, by such examination, more insight into the practice and treatment than words could ever give him. But it is not our duty to leave the subject with this remark, however much we feel that he would gain by following our advice, over what he will by reading our commonplace and poor directions.

There are several ways in which a border may be composed: It may be made to entirely surround the text, placed upon a background of gold or colour; it may extend only round three or two sides, or it may be confined to one only.

Of all these, the comple border is the richest, and is the form most generally to be found in the MSS. of the fourteenth century.

The best style for the beginner to practise is that represented in Plates IV. and VI.

Fig. 1, Plate VI., is a foot-piece for a simple page, showing the terminal rod bursting into a rich corner ornament and finial, with light spray work. Fig. 2 is the terminal rod ornamented. Figs. 3, 4, 5 and 6 are finials for the upper end of rod above the initial letter.

All the spray-work introduced into this design should start from or have connection with the terminal rod, which should itself be a continuation of the initial letter, if practicable.

All the lines employed in design must be flowing and graceful; a great deal of the beauty of an illumination de-

pends upon this. Nothing is more offensive to the eye than a broken outline or scroll.

The illuminator must not overcrowd his composition, for he will gain little by crowding ornament at all. He must seek after repose, simplicity, and elegance.

No ornament or detail must be executed carelessly; each leaf and bud, however small or insignificant, should be finished as if it were the only ornament on the page. The student need never hope to attain eminence in his art unless each thing he does is done with his whole might. Plate VII. contains several examples of scroll-work, which will prove of great service to the tyro, having some choice specimens of leaves and flowers conventionally treated.

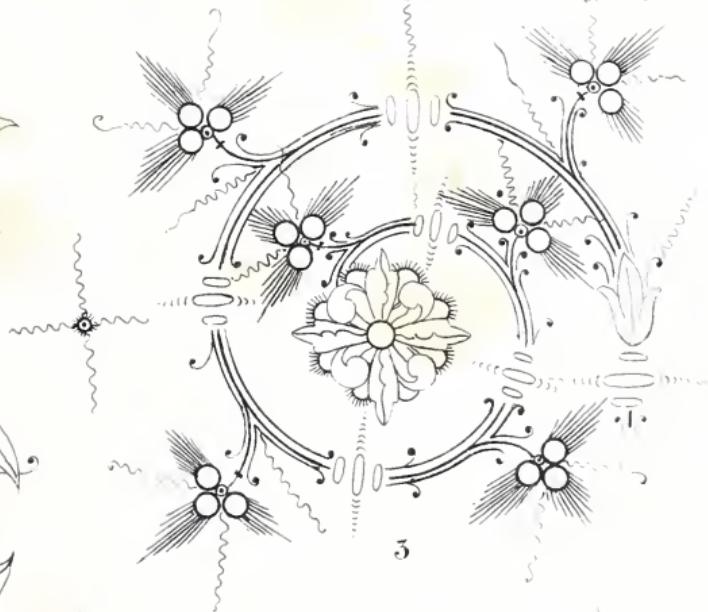
All the fringed ornaments should be filled in with gold, either flat or raised. The fringed portions of the centre flower in Fig. 3 should also be in gold.

Grotesque animals are often introduced into borders and the interior of initial letters. Their bodies usually terminate in sprays of foliage, as shown in Fig. 2, Plate VIII., or their tails are continued to unnatural lengths, and twined in various ways around their bodies. A fine animal in rich colour, perhaps, forms one of the most beautiful ornaments for an initial letter, when a miniature painting is inadmissible.

Diaper work may be employed to fill up initials, or the panels around them, as well as for backgrounds of miniature subjects. On Plate III. we have given three examples of diapering, each designed on a different principle (see Figs. 4, 5, 6).

Figs. 2, 3, on Plate III., and Fig. 1 on Plate VIII., are designs for slip borders, used for surrounding panel borders, or for confining the text which is to be ornamented with scroll or light spray work, as shown on Plates IV., VI., VII.

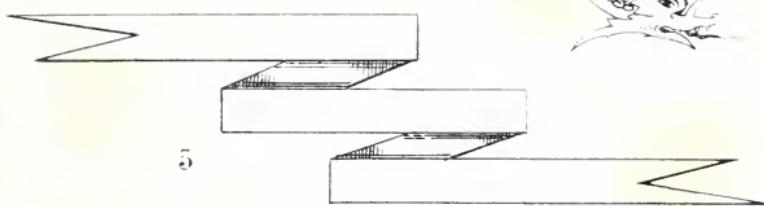
Ribbons creased in a conventional manner, like that shown on Plate VIII., Fig. 3, and heraldic enrichments on shields of the shapes of Figs. 4, 5, sometimes form suitable ornaments in illuminations.







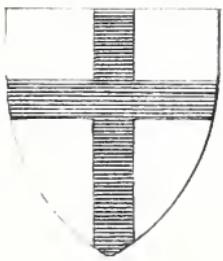
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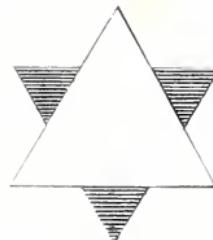
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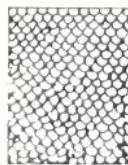
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14



Grounds of dotted work and honey-combing may be introduced within scrolls, &c., when a feeling of solidity is desired. See Figs. 7, 8, 9.

Fig. 13 shows a conventional treatment of glory used in surrounding sacred symbols and monograms. It should be executed in gold line-work regularly diverging from a centre point.

We have now said all on the subject of design our space will permit, but trust we have to some little extent assisted our readers in the interesting Art of Illuminating.

### Concluding Remarks.

To our readers we have to say a few words before parting with them ; but, ere we say more, let us ask the boon we have had on our minds so long. When you throw our little book aside, forgive us if you think we have given it a wrong title.

If we have not been successful in guiding you in the Art of Illuminating, we have had a sincere wish to do so, and have spared no pains in our task.

We have tried to divest the art of the garment too many have endeavoured to throw over it, for the purpose of inducing the despairing student to seek from them some personal instruction. All is mockery. Well do these professors know their lessons to be useless as they are expensive. The student must depend upon his own study and practice, and must be a willing miner, extracting from the accumulation of ages the pure and sparkling ore for his own use. Might not another profess to lead him right, and aid him in laying open a vein of copper, while he retains for himself the gold he knows to be lying near.

We feel it our duty, however, to assure our readers that they cannot attain any perfection as illuminators unless they embark upon its study as lovers, grudging no time or trouble. Years are required—years of application—ere one may hope to deserve the title of Illuminator.

In all the manipulatory processes, the student must ever take the greatest care, executing each ornament, however insignificant, with equal nicety and correctness.

All the colours must be carefully preserved from dust and admixture.

The brushes in use must be cleaned and pointed before being put away.

With regard to such subjects, let us advise our readers to observe the golden rule : "Have a place for everything, and everything in its place."

Reader, in bidding you farewell, let us wish you every success in the practice of the lovely and fascinating Art of Illuminating.

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GENTLEMEN,—I have much pleasure in communicating to you the result of my experience with your Colours. For *brilliancy* and *purity* they certainly cannot be surpassed, and as far as my present experience goes, I may also add *permanency*.

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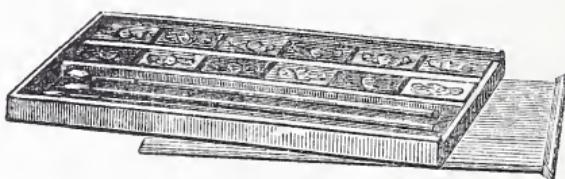
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Brown Pink	Orange Chrome		
Burnt Sienna	Orange Orpiment		
Burnt Umber	Payne's Grey		
Chinese White	Permanent Blue		
Cologne Earth	Permanent White		
Deep Orange Chrome	Prussian Blue		
Dragon's Blood	Prussian Green		
Emerald Green	Purple	1 0	0 6
Flake White	Raw Sienna		0 3
Gamboge	Raw Umber		
Hooker's Green, 1	Red Lead		
Hooker's Green, 2	Roman Ochre		
Indian Red	Sap Green		
Indigo	Terra Vert		
Italian Ochre	Vandyke Brown		
Italian Pink	Venetian Red		
Ivory Black	Verdigris		
King's Yellow	Vermilion		
Lamp Black	Yellow Lake		
Lemon Chrome	Yellow Ochre		
Black Lead	Mauve		
Brown Madder	Mars Yellow		
Chinese Orange	Orange Vermilion		
Cœruleum	Purple Lake	1 6	0 9
Crimson Lake	Scarlet Vermilion		0 5
Indian Lake	Scarlet Lake		
Indian Yellow	Sepia		
Italian Ultra	Roman Sepia		
Magenta	Warm Sepia		
French Ultramarine	Lemon Yellow		
Azure Blue	Veronese Green	2 0	1 0
Cobalt	Violet Carmine		0 6
Aureolin	Green Oxide of		
Burnt Carmine	Chromium		
Carmine	Intense Blue		
Cadmium, Pale	Madder Lake		
Cadmium, Yellow	Mars Orange	3 0	1 6
Cadmium, Deep	Pink Madder		0 9
Cadmium, Orange	Pure Scarlet		
Dahlia Carmine	Rose Madder		
Gallstone			
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			5 3

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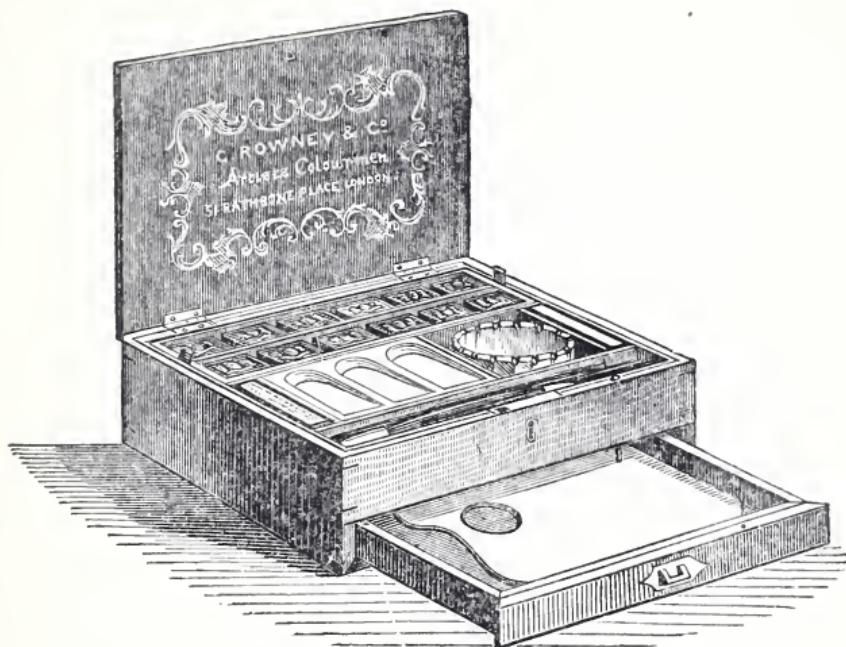
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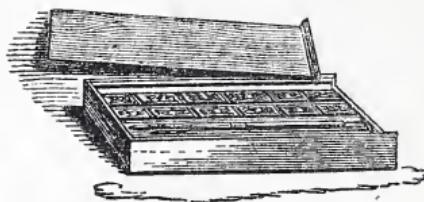


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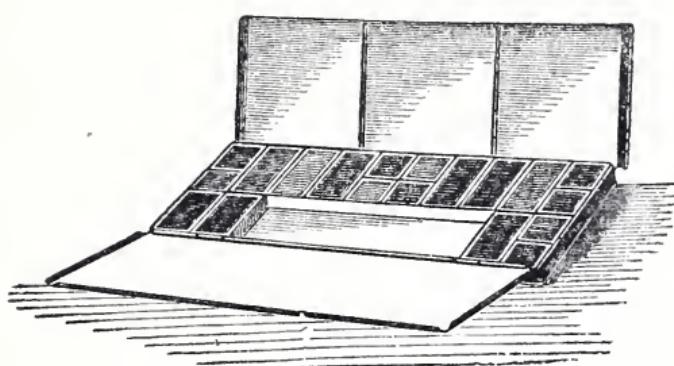


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6-Cake Box . . . . .	Gamboge, Yellow Ochre, Light Red, Crimson Lake, Vandyke Brown, and Prussian Blue.	0	10	9
<b>LANDSCAPE AND FIGURE.</b>				
6-Cake Box . . . . .	Gamboge, Raw Sienna, Light Red, $\frac{1}{2}$ Rose Madder, Vandyke Brown, Cobalt, $\frac{1}{2}$ Prussian Blue.	0	12	3
<b>LANDSCAPE.</b>				
8-Cake Box . . . . .	Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, French Ultramarine, $\frac{1}{2}$ Prussian Blue, and $\frac{1}{2}$ Cœruleum.	0	15	0

## Japanned tin sketch boxes, fitted—continued.

	LANDSCAPE AND FIGURE.	£ s. d.
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<b>8-Cake Box</b>	. . . . .	0 18 3
Yellow Ochre, $\frac{1}{2}$ Pale Cadmium, $\frac{1}{2}$ Deep Cadmium, Light Red, Rose Madder, Brown Ochre, Sepia, Cobalt, and Indigo.		

## LANDSCAPE.

<b>10-Cake Box</b>	. . . . .	0 19 0
Gamboge, Roman Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Chinese Orange, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.		

LANDSCAPE AND FIGURE.

<b>10-Cake Box</b>	. . . . .	1 0 6
Yellow Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Deep Cadmium, Italian Pink, Light Red, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Rose Madder, Vandyke Brown, Madder Brown, Cobalt, Indigo, and Veronese Green.		

## LANDSCAPE.

<b>12-Cake Box</b>	. . . . .	1 4 0
Gamboge, Raw Sienna, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Pale Cadmium, $\frac{1}{2}$ Deep Cadmium, $\frac{1}{2}$ Mars Orange, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Prussian Blue, and Olive Green.		

LANDSCAPE AND FIGURE.

<b>12-Cake Box</b>	. . . . .	1 5 6
Yellow Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Deep Cadmium, Mars Yellow, Light Red, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Rose Madder, $\frac{1}{2}$ Carmine, $\frac{1}{2}$ Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, $\frac{1}{2}$ Indigo, $\frac{1}{2}$ Emerald Green, and Veronese Green.		

## LANDSCAPE.

<b>14-Cake Box</b>	. . . . .	1 7 6
Gamboge, Yellow Ochre $\frac{1}{2}$ Aureolin, $\frac{1}{2}$ Pale Cadmium, $\frac{1}{2}$ Deep Cadmium, $\frac{1}{2}$ Chinese Orange, Light Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Orange Vermilion, Crimson Lake, $\frac{1}{2}$ Rose Madder, $\frac{1}{2}$ Purple Lake, Sepia, Brown Pink, Cobalt, $\frac{1}{2}$ Prussian Blue, $\frac{1}{2}$ Cœruleum, Payne's Gray, and Terra Vert.		

LANDSCAPE AND FIGURE.

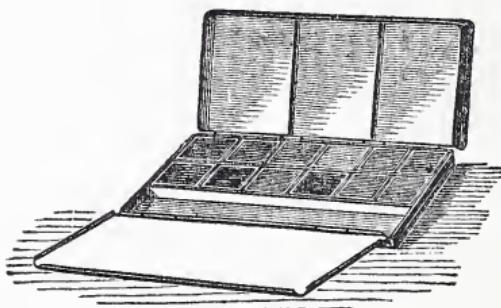
<b>14-Cake Box</b>	. . . . .	1 10 6
Raw Sienna, Indian Yellow, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Italian Pink, $\frac{1}{2}$ Pale Cadmium, $\frac{1}{2}$ Deep Cadmium, Brown Ochre, Burnt Sienna, Scarlet Vermilion, Madder Lake, Indian Lake, Cologne Earth, Vandyke Brown, French Ultramarine, $\frac{1}{2}$ Ultramarine Ash, $\frac{1}{2}$ Indigo, and Veronese Green.		

## Japanned tin sketch boxes, fitted—continued.

	LANDSCAPE.	<i>£ s. d.</i>
<b>16-Cake Box</b> . . . . .		1 11 3
Gamboge, Yellow Ochre, $\frac{1}{2}$ Aureolin, Pale Cadmium, $\frac{1}{2}$ Deep Cadmium, $\frac{1}{2}$ Chinese Orange, Light Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Orange Vermilion, Crimson Lake, $\frac{1}{2}$ Rose Madder, $\frac{1}{2}$ Violet Carmine, Sepia, Brown Pink, Cobalt, Prussian Blue, $\frac{1}{2}$ Cœruleum, $\frac{1}{2}$ Emerald Green, Payne's Gray, Olive Green, and Veronese Green.		
	LANDSCAPE AND FIGURE.	
<b>16-Cake Box</b> . . . . .		1 15 0
Raw Sienna, Indian Yellow, $\frac{1}{2}$ Lemon Yellow $\frac{1}{2}$ Italian Pink, $\frac{1}{2}$ Middle Cadmium, $\frac{1}{2}$ Orange Cadmium, Brown Ochre, Burnt Sienna, Scarlet Vermilion, Madder Lake, Indian Lake, Raw Umber, Vandyke Brown, Cobalt, French Ultramarine, Indigo, $\frac{1}{2}$ Ultramarine Ash, $\frac{1}{2}$ Emerald Green, and Green Oxide of Chromium.		
	LANDSCAPE AND FIGURE.	
<b>18-Cake Box</b> . . . . .		1 15 0
Gamboge, Yellow Ochre, Roman Ochre, $\frac{1}{2}$ Aureolin, $\frac{1}{2}$ Italian Pink, Indian Yellow, $\frac{1}{2}$ Middle Cadmium, $\frac{1}{2}$ Orange Cadmium, Brown Ochre, Light Red, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Scarlet Vermilion, Rose Madder, $\frac{1}{2}$ Indian Lake, $\frac{1}{2}$ Lamp Black, Raw Umber, Sepia, Cobalt, French Ultramarine, Prussian Blue, $\frac{1}{2}$ Emerald Green, $\frac{1}{2}$ Olive Green, and Veronese Green.		
	LANDSCAPE, FIGURE, &c.	
<b>20-Cake Box</b> . . . . .		2 1 6
Gamboge, Yellow Ochre, Roman Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Italian Pink, Indian Yellow, $\frac{1}{2}$ Middle Cadmium, $\frac{1}{2}$ Orange Cadmium, Light Red, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Carmine, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Sepia, Cobalt, French Ultramarine, Indigo, $\frac{1}{2}$ Emerald Green, $\frac{1}{2}$ Olive Green, $\frac{1}{2}$ Cœruleum, $\frac{1}{2}$ Ultramarine Ash, and Veronese Green.		
	LANDSCAPE, FIGURE, &c.	
<b>22-Cake Box</b> . . . . .		2 7 9
Gamboge, Yellow Ochre, Raw Sienna, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Aureolin, Indian Yellow, $\frac{1}{2}$ Middle Cadmium, $\frac{1}{2}$ Orange Cadmium, Light Red, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Orange Vermilion, $\frac{1}{2}$ Carmine, Rose Madder, Madder Brown, Brown Ochre, Burnt Umber, Sepia, Cobalt, French Ultramarine, Prussian Blue, $\frac{1}{2}$ Emerald Green, $\frac{1}{2}$ Lamp Black, $\frac{1}{2}$ Cœruleum, $\frac{1}{2}$ Ultramarine Ash, $\frac{1}{2}$ Smalt, $\frac{1}{2}$ Purple Madder, Olive Green, and Veronese Green.		

**JAPANNED TIN SKETCH BOXES,**

FILLED WITH HALF-PANS OF MOIST COLOURS.



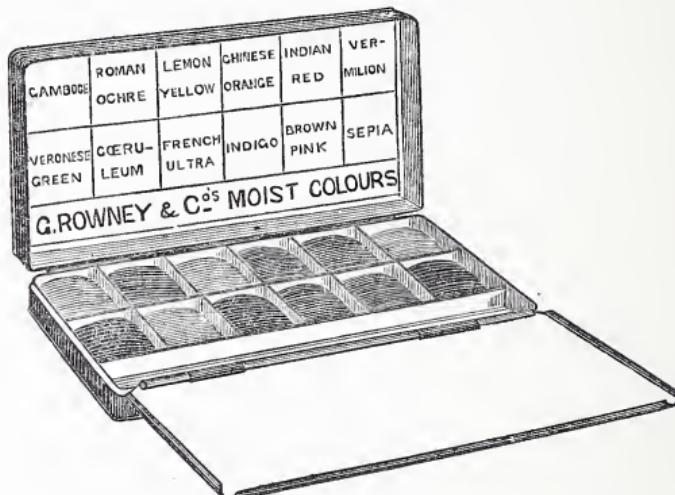
	s. d.
<b>3-Half-Cake Box</b> ... ... ... ... ... ...	5 6
Gamboge, Light Red, and Cobalt.	
<b>6-Half-Cake Box</b> ... ... ... ... ... ...	7 9
Gamboge, Raw Sienna, Crimson Lake, Vandyke Brown, Cobalt, and Prussian Blue.	
<b>8-Half-Cake Box</b> ... ... ... ... ... ...	10 3
Gamboge, Yellow Ochre, Light Red, Rose Madder, Vandyke Brown, Cobalt, Prussian Blue, and Veronese Green.	
<b>10-Half-Cake Box</b> ... ... ... ... ... ...	11 9
Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, French Ultramarine, Prussian Blue, Cœruleum, and Veronese Green.	
<b>12-Half-Cake Box</b> ... ... ... ... ... ...	13 9
Gamboge, Roman Ochre, Lemon Yellow, Chinese Orange, Indian Red, Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.	
<b>14-Half-Cake Box</b> ... ... ... ... ... ...	16 9
Gamboge, Raw Sienna, Lemon Yellow, Cadmium Yellow, Mars Orange, Indian Red, Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Indigo, and Olive Green.	

## Japanned tin sketch boxes, fitted—continued.

	£ s. d.
<b>16-Half-Cake Box</b> ... ... ... ... ... ...	1 0 3
Yellow Ochre, Lemon Yellow, Deep Cadmium, Mars Yellow, Light Red, Scarlet Vermilion, Rose Madder, Carmine, Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Prussian Blue, Emerald Green, and Veronese Green.	
<b>18-Half-Cake Box</b> ... ... ... ... ... ...	1 1 0
Gamboge, Yellow Ochre, Lemon Yellow, Pale Cadmium, Deep Cadmium, Chinese Orange, Light Red, Vermilion, Orange Vermilion, Crimson Lake, Rose Madder, Sepia, Brown Pink, Cobalt, Indigo, Cœruleum, Payne's Gray, and Terra Vert.	
<b>20-Half-Cake Box</b> ... ... ... ... ... ...	1 4 0
Gamboge, Yellow Ochre, Aureolin, Pale Cadmium, Deep Cadmium, Chinese Orange, Light Red, Vermilion, Orange Vermilion, Crimson Lake, Rose Madder, Violet Carmine, Sepia, Brown Pink, Payne's Gray, Cobalt, Prussian Blue, Cœruleum, Emerald Green, and Veronese Green.	
<b>22-Half-Cake Box</b> ... ... ... ... ... ...	1 5 6
Gamboge, Yellow Ochre, Aureolin, Lemon Yellow, Indian Yellow, Middle Cadmium, Orange Cadmium, Brown Ochre, Burnt Sienna, Light Red, Indian Red, Scarlet Vermilion, Rose Madder, Indian Lake, Sepia, Raw Umber, Lamp Black, Indigo, French Ultramarine, Cobalt, Emerald Green, and Veronese Green.	
<b>24-Half-Cake Box</b> ... ... ... ... ... ...	1 9 3
Gamboge, Yellow Ochre, Aureolin, Lemon Yellow, Indian Yellow, Orange Cadmium, Light Red, Indian Red, Vermilion, Scarlet Vermilion, Carmine, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Sepia, Cobalt, French Ultramarine, Prussian Blue, Emerald Green, Olive Green, Cœruleum, Ultramarine Ash, and Veronese Green.	

**MINIATURE SIZE JAPANNED SKETCH  
BOXES.**

FILLED WITH QUARTER-CAKE QUANTITIES OF MOIST COLOURS.



This illustration shows the box with twelve colours two-thirds its size.

	s. d.
<b>4-Quarter-Cake Box</b> ...     ...     ...     ...     ...	4 0
Raw Sienna, Light Red, Sepia, and Cobalt.	
<b>6-Quarter-Cake Box</b> ...     ...     ...     ...     ...	4 9
Gamboge, Raw Sienna, Crimson Lake, Vandyke Brown, Cobalt, and Prussian Blue.	
<b>8-Quarter-Cake Box</b> ...     ...     ...     ...     ...	6 0
Raw Sienna, Yellow Ochre, Light Red, Rose Madder, Vandyke Brown, Cobalt, Prussian Blue, and Veronese Green.	
<b>10-Quarter-Cake Box</b> ...     ...     ...     ...     ...	7 0
Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.	

## Japanned tin sketch boxes, fitted—continued.

	s.	d.
<b>12-Quarter-Cake Box</b> ...    ...    ...    ...    ...	8	3
Yellow Ochre, Roman Ochre, Aureolin, Chinese Orange, Indian Red, Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.		
<b>14-Quarter-Cake Box</b> ...    ...    ...    ...    ...	9	9
Gamboge, Aureolin, Raw Sienna, Cadmium Yellow, Mars Orange, Vermilion, Indian Red, Crimson Lake, Sepia, Madder Brown, Cobalt, Indigo, Lamp Black, and Olive Green.		
<b>16-Quarter-Cake Box</b> ...    ...    ...    ...    ...	11	9
Yellow Ochre, Aureolin, Orange Cadmium, Mars Yellow, Light Red, Scarlet Vermilion, Rose Madder, Carmine, Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Prussian Blue, Emerald Green, and Veronese Green.		
<b>18-Quarter-Cake Box</b> ...    ...    ...    ...    ...	12	6
Gamboge, Aureolin, Pale Cadmium, Yellow Ochre, Orange Cadmium, Orange Vermilion, Chinese Orange, Vermilion, Rose Madder, Light Red, Crimson Lake, Brown Pink, Sepia, Cœruleum, Cobalt, Indigo, Payne's Gray, and Terra Vert.		
<b>20-Quarter-Cake Box</b> ...    ...    ...    ...    ...	13	9
Gamboge, Aureolin, Pale Cadmium, Yellow Ochre, Orange Cadmium, Orange Vermilion, Chinese Orange, Vermilion, Light Red, Rose Madder, Crimson Lake, Violet Carmine, Sepia, Brown Pink, Cœruleum, Cobalt, Prussian Blue, Payne's Gray, Emerald Green, and Veronese Green.		
<b>24-Quarter-Cake Box</b> ...    ...    ...    ...    ...	16	9
Gamboge, Aureolin, Lemon Yellow, Yellow Ochre, Roman Ochre, Brown Ochre, Orange Cadmium, Scarlet Vermilion, Vermilion, Rose Madder, Light Red, Indian Red, Carmine, Sepia, Madder Brown, Vandyke Brown, Cœruleum, Cobalt, Ultramarine Ash, French Ultramarine, Prussian Blue, Emerald Green, Olive Green, and Veronese Green.		

# MATERIALS FOR HERALDRY PAINTING AND ILLUMINATING.

THE revival of Missal Painting, and its great popularity, have naturally called attention to the art of Heraldic Painting, but there is this difference in favour of the latter art—viz., that while Missal Painting is to a great extent an art belonging to a past age, there is a constant and ever changing growth of heraldic emblazonments; and this, owing to the incessant changes by intermarriage and other causes, must continue to be the case; therefore Heraldry Painting is as much a living art as any other, and must ever form an interesting study to all connected with the aristocracy of this or any other European nation.

Messrs. Rowney & Co. have given the greatest attention to all matters connected with the art, and have prepared a set of colours and other materials requisite. The colours are as follows, and are sold in glass-covered cups:—

	s. d.		s. d.
Gules, No. 1 . . . each	1 6	Sable, No. 1 . . . each	1 0
Gules, No. 2 . . . "	1 6	Sable, No. 2 . . . "	1 0
Azure, No. 1 . . . "	1 6	Proper Colour, No. 1 "	1 0
Azure, No. 2 . . . "	1 0	Proper Colour, No. 2 "	1 6
Vert, No. 1 . . . "	1 0	Proper Colour, No. 3 "	1 0
Vert, No. 2 . . . "	1 0	Or Substitute . . . "	1 6
		Purpure . . . . "	1 0

Chinese White in Bottle.

Chinese Ink.

Raising Preparation.

Gold Shells.

Platina Shells.

Burnishers, brushes, pencils,  
&c., as in Illuminating  
painting.

A handsome caddy-lid box of the above, fitted with the requisite materials. Price £2 2s.

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The work is fully illustrated in a similar manner to their "Guide to Illuminating," by the Messrs. Audsley, which was received with such marked approbation. Price 6s.

## LIST OF MATERIALS

FOR

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THE revival of "Illuminating" has naturally caused inquiry after colours and materials best suited to the practice of this very beautiful art. A careful examination of the best authorities has led Messrs. R. & Co. to conclude that the ancient missals were painted with colours prepared in the simplest form. They have accordingly produced a complete set of colours, which will be found to resemble closely those used at that period when the art had reached its highest degree of perfection.

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The Powder Colours for Illuminating, as prepared by Messrs. ROWNEY & Co., are readily soluble in cold or very slightly warm water, and will be found more brilliant and permanent than colours prepared in any other way. They are sold either in bottles separately, or in boxes fitted up with every requisite for the practice of this very beautiful art. The powder colours have a decided advantage over the moist or dry colours, rendering the ground even and without gloss, and carrying an equal tone throughout the design; a result which is difficult to obtain whenever the ordinary colours are used.

## REDS.

	Per bottle. s. d.		Per bottle. s. d.
Burnt Carmine . . . .	3 0	Indian Red . . . .	1 0
Burnt Sienna . . . .	1 0	Orange Vermilion . . . .	2 0
Carmine . . . .	3 0	Rose Madder . . . .	3 0
Crimson Lake . . . .	1 6	Red Lead . . . .	1 0
Dragon's Blood . . . .	1 0	Scarlet Vermilion . . . .	1 6

## PURPLES.

Indian Purple . . . .	3 0	Madder Purple . . . .	5 0
Violet Carmine . . . .	2 0		

## Colours for Illuminating—continued.

## BLUES.

	Per bottle. s. d.		Per bottle. s. d.
Cœruleum . . . .	1 6	Indigo . . . .	1 0
Cobalt . . . .	2 0	Prussian Blue . . . .	1 0
F. Ultramarine . . . .	2 0	Smalt . . . .	5 0

## GREENS.

Emerald Green . . . .	1 0	Olive Green . . . .	1 0
Moss Green . . . .	2 0	Oxide of Chromium . . . .	3 0
Sap Green . . . .	1 0		

## YELLOWS.

Cadmium . . . .	3 0	Lemon Yellow . . . .	2 0
Chrome Yellow . . . .	1 0	Mars Yellow . . . .	1 6
Chrome Orange . . . .	1 0	Mars Orange . . . .	3 0
Gamboge . . . .	1 0	Raw Sienna . . . .	1 0
Indian Yellow . . . .	1 6	Yellow Ochre . . . .	1 0

Lamp Black . . . .	1 0	Neutral Tint . . . .	1 0
Madder Brown . . . .	1 6	Vandyke Brown . . . .	1 0

The above list of colours, prepared in powder expressly for Illuminating, contains all those required; any other colours may be obtained at a day's notice.

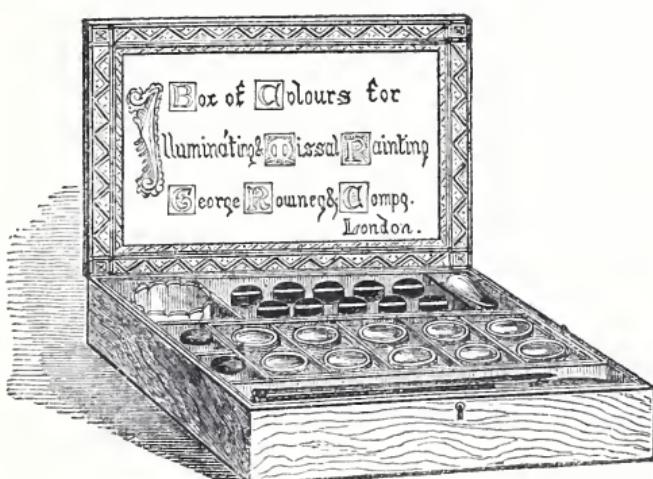
ILLUMINATING COLOURS are also prepared in cake, and moist in pans or tubes.

CHINESE INK, of finest quality.

## LIQUID COLOURS AND MEDIUMS.

		s. d.
Carmine . . . . .	per bottle	1 6
Chinese or Enamel White . . . . .	"	1 0
Indian ink . . . . .	"	1 0
Indelible Brown ink . . . . .	"	1 0
Prout's Brown . . . . .	"	1 0
Ox Gall, small pots . . . . .	per pot	0 6
Ditto large "	"	1 0
Ditto, colourless, small bottles . . . . .	per bottle	0 6
Ditto, " large "	"	1 0
Gum water . . . . .	"	0 6
Audsley's raising preparation . . . . .	per tube	1 6
Water gold size . . . . .	per pot	1 0

BOXES FITTED WITH COLOURS & MATERIALS  
FOR  
ILLUMINATING AND MISSAL PAINTING.



ONE GUINEA BOX.

**HALF-GUINEA BOX** — containing eight colours half size, gold and silver shells, half size colour slab, flat rule, square, agate burnisher, pencil Indian ink, rubber, and three sable brushes.

**FIFTEEN SHILLING BOX** — containing ten colours half size, gold and silver shells, gum water, set of saucers, flat rule, sponge, agate burnisher, H B pencil, and sable brushes.

**GUINEA BOX** — containing ten colours, gold and silver shells, bottle Chinese white, gum water, gold paper, lead pencil, sable brushes, waterglass, set of saucers, steel scraper, agate burnisher, flat rule, and sponge.

**GUINEA-AND-A-HALF BOX** — containing fourteen colours, bottle Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, lead pencil, sable brushes, water glass, set of saucers, steel scraper, agate burnisher, flat rule, and sponge.

**TWO GUINEA BOX** — containing eighteen colours, bottle Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, lead pencil, sable brushes, magnifying glass, water glass, two slants, steel scraper, agate burnisher, flat rule, sponge, Indian ink, and a half set of instruments.

**THREE GUINEA BOX** — containing twenty-four colours, bottle Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, extra thick gold leaf, lead pencil, sable brushes, magnifying glass, ruling pen, half set of instruments, ivory tracer, ivory rack, water glass, set of saucers, steel scraper, agate burnisher, flat rule, sponge, and Indian ink.

**FIVE GUINEA BOX** — containing twenty-eight colours, bottle of Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, extra thick gold leaf, lead pencil, a complete set of sable brushes, half-a-dozen camel hair brushes, one 1-inch flat camel, magnifying glass, ivory handled ruling pen, half set of instruments, ivory tracer, ivory rack, water glass, two colour slants, steel scraper, agate burnisher, flat rule, curve, sponge, Indian ink, and set square.

# DRAWING PAPERS.

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H P signifies Hot Pressed, and is of a smooth surface.

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R signifies Rough, and has a coarsely grained surface.

Hot Pressed Paper is mostly used for Pencil Drawing.

Not Paper is used for Water Colour Drawing, and general purposes.

Rough, for very Bold Drawing and Sketching.

### WHATMAN'S DRAWING PAPERS.

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Royal	H P & N	24 , " 19 $\frac{1}{2}$	0 0 3	0 5 9
Super Royal	H P & N	27 , " 19 $\frac{1}{2}$	0 0 4	0 7 2
Imperial	H P, N, & R	30 $\frac{1}{2}$ , " 22	0 0 5	0 9 9
Elephant	H P & N	28 $\frac{1}{2}$ , " 23 $\frac{1}{2}$	0 0 5	0 9 9
Columbier	H P & N	34 $\frac{1}{2}$ , " 24	0 0 8	0 15 0
Atlas	H P & N	33 $\frac{1}{2}$ , " 26	0 0 8	0 15 0
Double Elephant	H P & N	40 $\frac{1}{2}$ , " 27	0 0 10	0 19 3
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Imperial	H P, N, & R	90	0 0 9	0 14 3
"	H P, N, & R	110	0 0 10	0 17 3
"	H P, N, & R	140	0 1 0	1 2 3
Double Elephant	H P & N	210	0 1 6	1 13 3

### VELLUM DRAWING PAPERS.

Of a delicate tint, stout, and very smooth surface, manufactured expressly for Illuminating.

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Demy . . .	18 , 14	0 4	0 6	0 8	1 0
Medium . . .	20 $\frac{1}{2}$ , 16	0 5	0 8	0 11	1 4
Royal . . .	22 , 17 $\frac{1}{2}$	0 7	0 10	1 2	1 9
Imperial . . .	28 , 20	1 1	1 6	2 0	3 0

## ROWNEY'S BRISTOL BOARDS.

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Demy . . .	18 $\frac{1}{4}$ , 14 $\frac{1}{2}$	0 4	0 5	0 6	0 9
Medium . . .	20 $\frac{1}{4}$ , 16 $\frac{1}{2}$	0 5	0 6	0 8	1 0
Royal . . .	22 $\frac{1}{4}$ , 17 $\frac{1}{2}$	0 6	0 8	0 10	1 4

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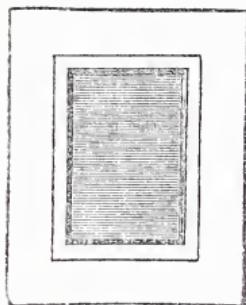
## WHITE MOUNTING BOARDS.

	Size.	Per Sheet.			
		3 Sheet. s. d.	4 Sheet. s. d.	6 Sheet. s. d.	8 Sheet. s. d.
Demy . . .	18 in. by 14 $\frac{1}{2}$	0 3	0 4	0 6	0 8
Half Imperial .	21 , 14 $\frac{1}{2}$	0 3	0 4	0 6	0 8
Royal . . .	22 $\frac{1}{2}$ , 18	0 4	0 5	0 7	0 9
Imperial . . .	28 $\frac{1}{2}$ , 21	0 5	0 7	0 11	1 2
Atlas . . .	33 , 26	—	1 4	1 9	2 3
Double Elephant	38 , 26	—	1 6	2 0	2 6
Double Imperial	42 , 28 $\frac{1}{2}$	—	—	2 8	3 5
Antiquarian .	54 , 36	—	—	7 6	10 0

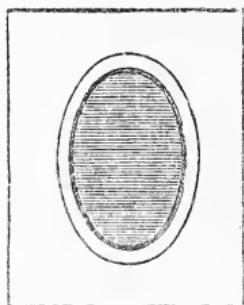
# FRENCH MAT MOUNTS.

WITH GOLD BEVELLED EDGE AND ADDITIONAL GOLD LINE IF REQUIRED.

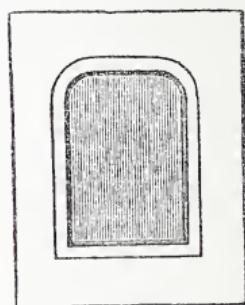
If ordering either Mats or Passe-Partouts, the shape, with the size required, should be mentioned.



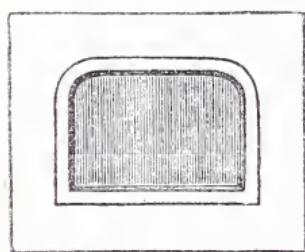
1



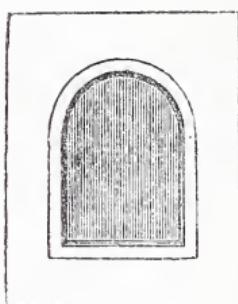
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3



4



5



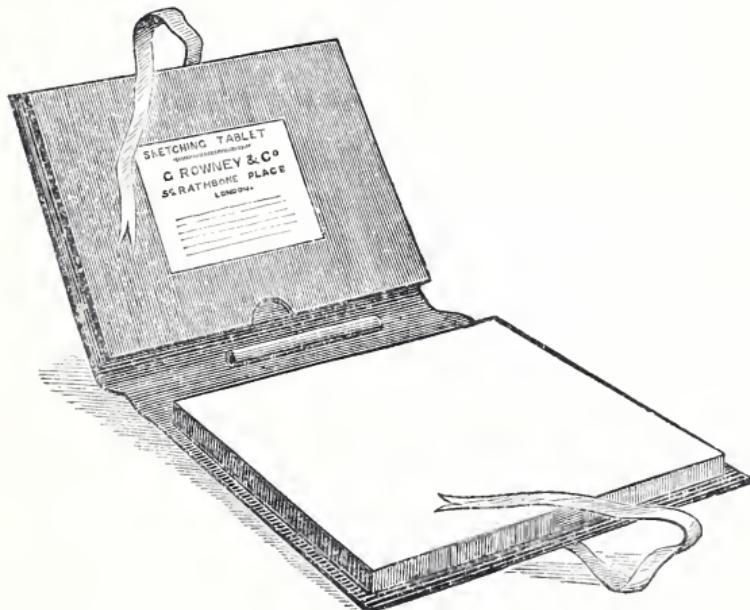
6

## MATS CUT FROM 6-SHEET MOUNTING BOARDS.

	Crepé (or embossed grain).	Tinted.	White.
	Each. <i>s. d.</i>	Each. <i>s. d.</i>	Each. <i>s. d.</i>
Imperial 4to. . . . .	0 8	0 8	0 7
Half ditto . . . . .	1 4	1 6	1 0
Royal . . . . .	1 9	1 7	1 3
Imperial . . . . .	2 3	2 6	1 9
Atlas . . . . .	—	5 0	3 0
Double Elephant . . . .	—	5 3	3 3
Double Imperial . . . .	—	7 0	4 2
Antiquarian . . . .	—	—	11 3

PASSE-PARTOUTS for CARTES-DE-VISITE,  
CABINET PORTRAITS, &c., made on a very short notice.

# SOLID SKETCH BOOKS AND BLOCKS.



These Books consist of a number of sheets of paper, compressed so as to form a solid block, each sheet of which is to be separated by inserting a knife underneath the uppermost sheet, and passing it round the edge.

## SOLID SKETCH BOOKS AND BLOCKS, MADE OF WHATMAN'S THICK PAPERS.

32 Surfaces.	Size.	Solid blocks.	Solid tablets.
Imperial 32mo . . .	5 in. by 3½	Each. s. d.	Each. s. d.
Royal 16mo . . .	5½ " 4½	1 3	2 6
Imperial " . . .	7 " 5	1 8	2 9
Royal 8vo . . .	9 " 5½	2 3	3 6
Imperial " . . .	10 " 7	2 9	4 0
" 6mo . . .	14 " 7	3 9	5 3
Royal 4to . . .	11½ " 9	4 6	7 3
Imperial " . . .	14 " 10	7 3	10 6
" 3mo . . .	20 " 9½	9 6	14 9
Half Royal . . .	18 " 11½	10 0	16 0
" Imperial . . .	20 " 14	14 0	20 0

## Solid sketch books and blocks—continued.

SOLID SKETCH BOOKS AND BLOCKS,  
MADE OF WHATMAN'S EXTRA THICK PAPERS.

32 Surfaces.	Size.	Solid blocks.	Solid tablets.
		Each. s. d.	Each. s. d.
Imperial 16mo . . . .	7 in. by 5	2 9	4 0
Double Elephant 16mo . .	9 , " 6	4 3	5 9
Imperial 8vo . . . .	10 , " 7	5 0	6 6
," 6mo . . . .	14 , " 7	6 6	9 3
Double Elephant 8vo . .	12 , " 9	7 9	10 9
Imperial 4to . . . .	14 , " 10	9 6	12 6
," 3mo . . . .	20 , " 9 $\frac{1}{2}$	12 6	16 0
Double Elephant 4to . .	18 , " 12	15 9	21 6
Half Imperial . . . .	20 , " 14	19 0	25 0

SOLID SKETCH BOOKS AND BLOCKS,  
MADE OF THICK MACHINE MADE TINTED CRAYON PAPERS.

32 Surfaces.	Size.	Solid blocks.	Solid tablets.
		Each. s. d.	Each. s. d.
Imperial 12mo . . . .	5 in. by 3 $\frac{1}{2}$	1 0	2 3
Royal 16mo . . . .	5 $\frac{1}{2}$ , " 4 $\frac{1}{2}$	1 3	2 6
Imperial , . . . .	7 , " 5	1 6	2 9
Royal 8vo . . . .	9 , " 5 $\frac{1}{2}$	2 2	3 6
Imperial , . . . .	10 , " 7	2 6	4 2
," 6mo . . . .	14 , " 7	3 6	6 0
Royal 4to . . . .	11 $\frac{1}{2}$ , " 9	4 0	6 3
Imperial , . . . .	14 , " 10	5 0	7 8
," 3mo . . . .	20 , " 9 $\frac{1}{2}$	7 2	12 9
Half Royal . . . .	18 , " 11 $\frac{1}{2}$	8 0	13 6
," Imperial . . . .	20 , " 14	9 6	15 6

## SKETCHING PORTFOLIOS,

WITH JAPANNED TIN FRAME FOR SECURING THE PAPER IN USE, AND WITH  
POCKET TO CONTAIN THE SKETCHES AND A SUPPLY OF PAPER.

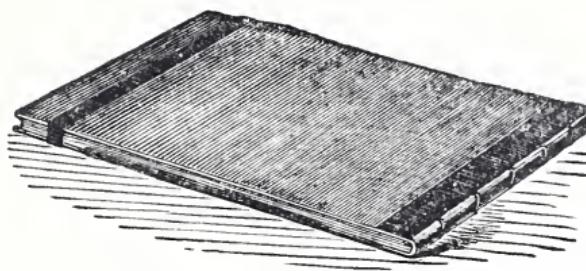
	Size.	Each. s. d.
Imperial 8vo . . . . .	11 in. by 7	5 0
Royal 4to . . . . .	12 , " 9	6 0
Imperial , . . . . .	15 , " 11	7 6
Half Royal . . . . .	19 , " 12	11 0
Double Elephant 4to . . . . .	18 , " 12 $\frac{1}{2}$	12 0
Half Imperial . . . . .	22 , " 15	15 0

## SKETCH BOOKS.

MADE OF WHATMAN'S HAND-MADE DRAWING PAPERS.

Half-bound, cloth sides, roan back, gilt. Forty leaves.

*To fasten with elastic band.*



	Size.	Each.
		£ s. d.
Imperial 32mo . . . . .	5 in. by 3½	0 1 6
" 16mo . . . . .	7 " 5	0 2 4
Demy 8vo . . . . .	7 " 4½	0 1 10
Medium " . . . . .	8 " 5	0 2 4
Royal " . . . . .	9 " 5½	0 3 0
Imperial " . . . . .	10 " 7	0 4 6
Demy 4to . . . . .	9½ " 7	0 3 0
Medium 4to . . . . .	10½ " 8	0 4 6
Royal " . . . . .	11½ " 9	0 4 9
Super-royal 4to . . . . .	13 " 9	0 5 6
Imperial " . . . . .	14½ " 10	0 7 0

The above are made of "Hot-pressed" paper.

## SKETCH BOOKS.

MADE OF TINTED CRAYON PAPERS—MACHINE MADE.

Half-bound, cloth sides, roan backs, gilt. Forty leaves.

*To fasten with elastic band.*

	Size.	Each.
		£ s. d.
Imperial 32mo . . . . .	5 in. by 3½	0 1 6
" 16mo . . . . .	7 " 5	0 2 3
Royal 8vo . . . . .	9 " 5½	0 2 9
Imperial 8vo . . . . .	10 " 7	0 4 0
Royal 4to . . . . .	11½ " 9	0 4 6
Imperial 4to . . . . .	14½ " 10	0 6 6

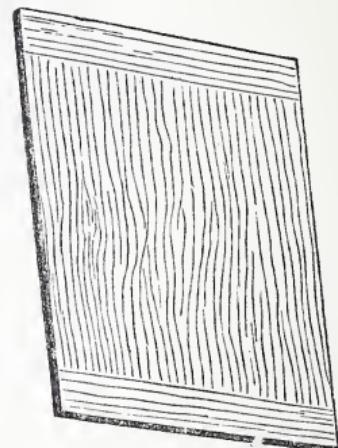
# DRAWING BOARDS.

## SHIFTING PANEL AND CLAMPED DRAWING BOARDS,

MADE BY MACHINERY.



SHIFTING PANEL BOARD.



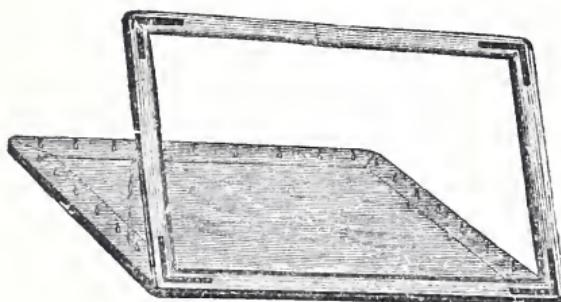
DEAL CLAMPED.

	Size.	Mahogany with shifting panel.	Deal clamped.
		Each. £ s. d.	Each. £ s. d.
4to Demy . . . .	8 in. by 6	0 3 6	—
," Royal . . . .	10½ " 8	0 4 6	0 0 9
," Super Royal . . . .	12 " 8½	0 5 0	—
," Imperial . . . .	13½ " 9	0 5 6	0 1 2
," Columbier . . . .	15 " 11	0 6 0	0 1 6
Half Medium . . . .	15 " 10½	0 6 0	—
Half Royal . . . .	17 " 10½	0 6 9	0 1 9
Half Imperial . . . .	19 " 13½	0 7 6	0 2 0
Half Imperial, full size	23 " 16	—	0 2 10
Demy . . . .	18 " 13½	0 7 6	0 1 10
Medium . . . .	20½ " 15½	0 8 3	0 2 8
Royal . . . .	22 " 17	0 10 6	0 3 0
Imperial . . . .	28 " 19	0 16 0	0 4 0
Imperial, full size . . . .	31 " 23	—	0 5 3
Half Antiquarian . . . .	28 " 23	0 19 0	—
Columbier . . . .	32 " 21	1 1 0	0 5 3
Double Elephant . . . .	38 " 24	—	0 10 0
Dble. Elephant, full size	42 " 29	—	0 11 3
Antiquarian . . . .	50 " 29	—	0 13 0

## Drawing boards—continued.

## MAHOGANY PINNED DRAWING BOARDS,

WITH IMPROVED CLIPS TO AVOID STRINGS.



	Size.	Plain.	French polished, brass bound.
		Each. s. d.	Each. £ s. d.
4to Imperial . . .	15 in. by 11	8 6	0 13 0
4to Double Elephant .	20 " 13	13 0	0 18 6
Half Imperial . . .	22 " 15	14 6	1 0 0

## PEAR TREE FLAT RULES.



Length.	Each. s. d.	Length.	Each. s. d.
12 inches . . . .	0 3	24 inches . . . .	0 7
15 " . . . .	0 4	30 " . . . .	0 9
18 " . . . .	0 5	36 " . . . .	1 3
21 " . . . .	0 6	42 " . . . .	1 6

## PEAR TREE FLAT RULES WITH INLAID BRASS EDGE.

## SUPERIOR PEAR TREE SET SQUARES.

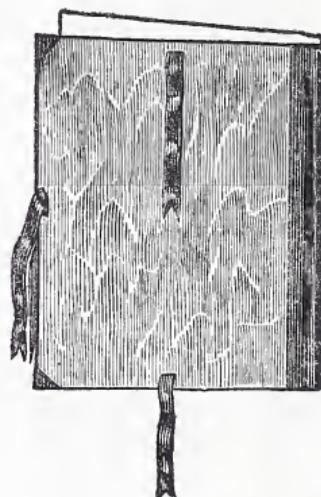
## EBONITE SET SQUARES.

## PEAR TREE T SQUARES.

## ARCHITECTURAL CURVES.

# PORTFOLIOS

WITH CLOTH SIDES, SILK STRINGS, AND LEATHER BACKS.



	Size.	Plain.			With flaps.			
		Each.	£	s.	d.	£	s.	d.
Half Demy . . . .	15 in. by 10	0	2	0		0	2	8
4to. Imperial . . . .	15 " 11	0	2	3		0	3	0
Music Size . . . .	16 " 11	0	2	3		0	3	0
Ditto, with bars . . . .	16 " 11	0	4	0		—		
Half Medium . . . .	17 " 11½	0	2	8		0	3	3
" Super Royal . . . .	19 " 13	0	3	9		0	4	9
" Imperial . . . .	21 " 15	0	5	0		0	6	0
Demy . . . .	20 " 15	0	4	0		0	5	6
Medium . . . .	22 " 17	0	5	0		0	6	0
Royal . . . .	24 " 19	0	6	0		0	7	6
Super Royal . . . .	27 " 19	0	7	6		0	9	0
Imperial . . . .	29 " 21	0	11	6		0	14	6
Full Imperial . . . .	31 " 22	0	12	9		0	16	6
Large Atlas . . . .	33 " 26	0	14	6		0	19	6
Double Elephant . . . .	40 " 28	1	4	0		1	10	6
" Imperial . . . .	44 " 30	1	13	0		2	2	0

Portfolios made to order of any size or description.

## COMMON PORTFOLIOS,

FOR SCHOOLS OF DESIGN, ETC., PAPER SIDES, AND CLOTH BACKS.

	Size.	Plain.			With flaps.			
		Each.	£	s.	d.	£	s.	d.
Half Imperial . . . .	21 in. by 15	0	3	0		0	4	0
Royal . . . .	24 " 19	0	3	6		0	5	0
Imperial . . . .	31 " 22	0	6	0		0	9	6

Common MUSIC PORTFOLIOS, with Elastic Bands, 1s. each.

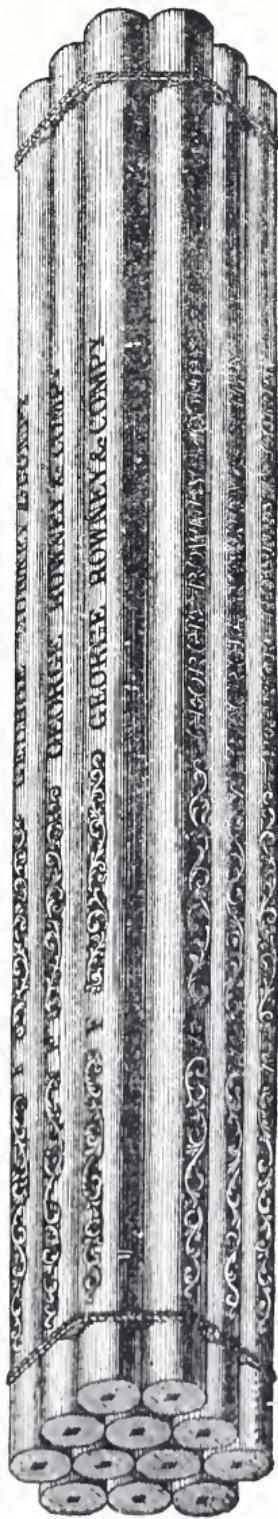
# BLACK LEAD PENCILS.

PRIZE MEDAL AWARDED, INTERNATIONAL EXHIBITION, 1862.

## GEORGE ROWNEY & CO.'S.

## IMPROVED DRAWING PENCILS.

Neatly got up in polished cedar, in order to prevent the lead dust adhering to the pencil, and consequently soiling the fingers.



H	Hard for sketching	HHHH	Extra hard for engineers	BB	Softer and very black
HH	Harder for outlines	HB	Hard and black	F	Firm for ordinary drawing
HHH	Very hard for architects.	B	Black for shading		2s. per dozen.

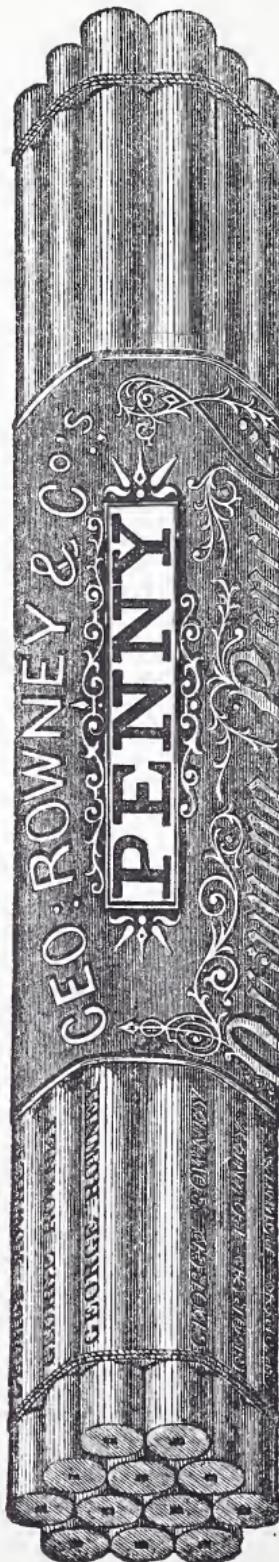
### EXTRA LETTERS, MOST CAREFULLY PREPARED.

HHB	Extra hard and black	FF	Very firm and double thick lead	4s. per dozen.
DEHB	Ditto, extra thick lead	BBB	Softer and very black, double thick lead	BBB
BBBB	Extra soft and black	BBBBBB	Very broad and black lead, 1s. each or 10s. per dozen.	BBBBBB

PENCIL MANUFACTURERS TO HER MAJESTY'S STATIONERY OFFICE AND SCHOOLS OF ART.

G. ROWNEY & CO., S PENNY DRAWING PENCILS.

With the view of enabling the working classes to avail themselves of the advantages presented by the many Schools or Design and Classes recently opened for the instruction of Drawing in its various branches, and to supply themselves with good materials at a low price, Messrs. R. and Co. have devoted their attention to the production of a Penny Drawing Pencil, of a quality sufficiently good for general purposes. The Pencils are manufactured of four degrees—hard, middle, soft, and very soft, in polished cedar.



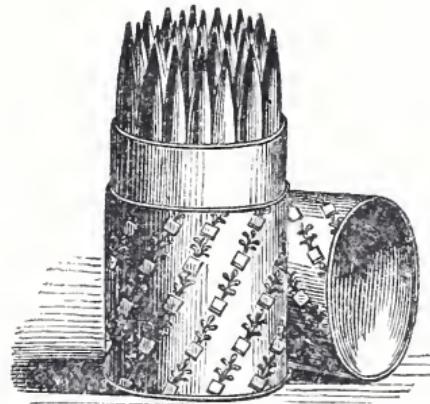
Each pencil is stamped in silver thus—"GEORGE ROWNEY & COMPY."  
Cases containing three pencils, 6d. each.

G. ROWNEY & CO.'S HALFPENNY PENCILS.

In Polished and stained cedar, stamped in silver—"G. ROWNEY & Co." ... 6d. per dozen.

GEORGE ROWNEY & CO.'S  
**COLOURED CRAYONS, ETC.,**  
MANUFACTURED OF THE FINEST MATERIALS.

POINTED CRAYONS.



These are hard crayons, which work with great evenness and freedom.

		s. d.
Boxes containing 12 . . . . .	per box	1 0
" " 18 . . . . .	"	1 6
" " 24 . . . . .	"	2 0
" " 36 . . . . .	"	3 0
Lake or vermillion, separately . . .	per dozen crayons	2 0

IMPROVED CRAYONS.

These are similar to the Swiss, rather harder, but of medium quality and smaller.

		s. d.
Boxes containing 12 . . . . .	per box	1 6
" " 18 . . . . .	"	2 3
" " 24 . . . . .	"	3 0
" " 36 . . . . .	"	4 6
" " 72 . . . . .	"	9 0
" " 144 . . . . .	"	18 0
Vermilion, lake, or cobalt, separately . . .	per dozen crayons	4 6

### SWISS CRAYONS.

These are very soft, and the material most in use for crayon drawing.  
They are sold in glass tubes, which prevent the colours mingling.

		£	s.	d.
Boxes containing 12	.	each	0	6
", "	24	"	0	10
", "	36	"	0	15
", "	72	"	1	10
", "	144	"	3	0
Carmine, separately	.	"	0	2
Vermilion, lake, or cobalt	.	"	0	9
Ordinary tints	.	"	0	4

### FRENCH COLOURED CRAYONS.

Boxes containing 26 short	.	each	3	3
", "	42	"	5	3
", "	56	"	7	0
", "	25 semi-hard	"	4	6
", "	50	"	9	0
", "	100	"	18	0
", "	12 soft	"	3	3

### COLOURED CRETA LÆVIS IN CEDAR.

Cases containing 12 well assorted tints	.	each	3	6
", "	18	"	5	0
", "	24	"	7	0
Vermilion	.	per dozen	3	9
Lake	.	"	6	0
Ordinary tints	.	"	3	0

### CONTÉ CRAYONS.

Square black Conté, Nos. 1, 2, and 3	.	per dozen	0	6
Square red	.	"	0	6
Round black, Nos. 1 and 2	.	"	1	0
Glazed	.	"	1	6
Brown	.	"	0	9
Black Conté crayons in polished cedar, Nos. 1 and 2	.	"	2	0

### BOXES OF DRAWING MATERIALS,

Containing black and white chalks, charcoal, stumps, portcrayons, &c.	.	each	2	6
In Mahogany boxes	.	"	1	0
In Deal	"	"		

GEORGE ROWNEY & CO.'S  
BRUSHES FOR WATER-COLOUR  
DRAWING.

SABLE HAIR PENCILS.



MINIATURE.



CROW.



DUCK.



LARGE DUCK.



SMALL GOOSE.



GOOSE.

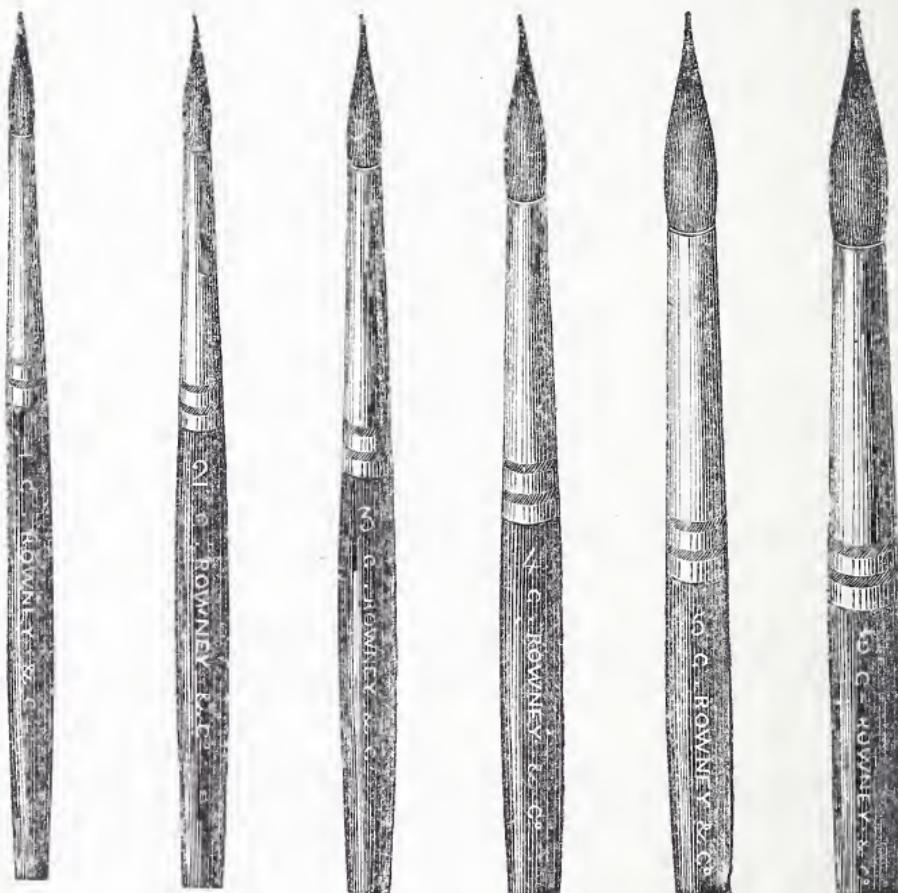
Dome-pointed, tied with gold wire.

		Red. s. d.	Brown. s. d.
Large eagle	. . . . . each	—	18 9
Small eagle	. . . . . "	—	15 0
Extra large swan	. . . . . "	7 6	7 6
Large swan	. . . . . "	6 0	6 0
Middle swan	. . . . . "	5 0	4 6
Small swan	. . . . . "	3 9	3 0
Extra small swan	. . . . . "	3 0	2 3
Extra large goose	. . . . . "	2 0	1 6
Large goose	. . . . . "	1 8	1 3
Goose	. . . . . "	1 3	1 0
Small goose	. . . . . "	1 0	0 9
Large duck	. . . . . "	0 9	0 8
Duck	. . . . . "	0 8	0 6
Crow	. . . . . "	0 4	0 4
Miniature	. . . . . ,	0 5	0 4

## BROWN SABLE BRUSHES,

IN GERMAN SILVER FERULES, AND POLISHED HANDLES.

VERY FINE QUALITY.



No. 1 round or flat each	s.	d.
" 2 " "	1	6
" 3 " "	1	9

No. 4 round or flat, each	s.	d.
" 5 "	2	3
" 6 "	2	6

## RED SABLE BRUSHES,

IN GERMAN SILVER FERULES, AND POLISHED HANDLES.

VERY FINE QUALITY.

No. 1 round or flat, each	s.	d.
" 2 " "	1	3
" 3 " "	1	6

No. 4 round or flat each	s.	d.
" 5 "	2	0
" 6 "	2	3

## PHOTOGRAPHIC SABLES IN TIN, 6d. each.



## DYED OR RED SABLE HAIR BRUSHES.

IN METAL FERULES, POLISHED HANDLES.

		s. d.		No. 7, each . . .		Round, s. d.	Flat, s. d.
No. 1, Round or Flat, each		0 6		" 8,	" . . .	2 3	2 8
" 2, " "		0 8		" 9,	" . . .	4 2	3 6
" 3, " "		0 10		" 10,	" . . .	5 8	4 6
" 4, " "		1 0		" 11,	" . . .	6 9	5 3
" 5, " "		1 4		" 12,	" . . .	8 3	6 6
" 6, " "		1 8				9 9	7 6

## FRENCH CAMEL HAIR BRUSHES.

Small crow . . . . .		each	s. d.
Crow . . . . .			0 1
Duck . . . . .			0 1
Large duck . . . . .			9 1½
Small goose . . . . .			0 1½
Goose . . . . .			0 2
Large goose . . . . .			0 2
Swan, No. 1 . . . . .			0 3
" 2 . . . . .			0 6
" 3 . . . . .			0 9
" 4 . . . . .			1 0
" 5 . . . . .			1 3
			2 0

## CAMEL HAIR BRUSHES.



SMALL SWAN.

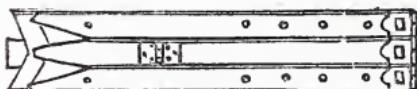
Large swan quill camels . . . . .		each	s. d.
Small swan quill camels . . . . .			0 3
Extra small swan quill camels . . . . .			0 2
Full goose camels . . . . .			0 2

# EASELS.

MADE BY MACHINERY.

## TABLE EASELS.

Height.		Each. s. d.
18 in.	Deal table easels . . .	3 9
21 "	Ditto . . .	4 6
24 "	Ditto . . .	5 3
18 "	Mahogany table easels	5 3
21 "	Ditto . . .	6 0
24 "	Ditto . . .	6 9
18 "	Deal table easels, with sliding frame . . .	5 3
21 "	Ditto . . .	6 0
24 "	Ditto . . .	6 9
18 "	Mahogany table easels, with sliding frame	6 9
21 "	Ditto . . .	7 9
24 "	Ditto . . .	9 0
<i>French polished, 3s. extra.</i>		



Folding easel, closed.

		each	s. d.
Deal forked easel, 5 ft. or 6 ft. high	. . . . .	each	7 6
Ditto—portable folding	. . . . .	"	12 6
Mahogany forked easel	. . . . .	"	13 6
Ditto—portable folding	. . . . .	"	19 6

## MAHOGANY EASELS.

		each	£ s. d.
Mahogany framed easels	. . . . .	each	1 0 0
Ditto rack easels, 5 ft. 3 in. sliding panel	. . . . .	"	1 14 0
Ditto 6 ft. ditto	. . . . .	"	2 5 0
Ditto 5 ft. 6 in. sliding frame	. . . . .	"	2 14 0
Ditto 6 ft. ditto	. . . . .	"	3 0 0
Ditto 4 ft. sliding panel	. . . . .	"	1 11 6
Ditto ditto, polished	. . . . .	"	2 2 0
Ditto with sliding frame	. . . . .	"	1 16 0
Ditto ditto polished	. . . . .	"	2 6 0

## DEAL EASELS.

		each	0 11 6
Deal framed easels	. . . . .	each	0 11 6
Deal rack easel, 5 ft. 3 in., with sliding panel	. . . . .	"	1 13 0
Ditto ditto with sliding frame	. . . . .	"	2 0 0
Ditto 4 ft. sliding panel	. . . . .	"	1 1 0
Ditto ditto, with sliding frame	. . . . .	"	1 4 0

## PORTABLE SKETCHING EASEL IN CASE.

		Each. s. d.
Ash, 5 feet or 6 feet . . . . .		9 0
Mahogany, or Walnut-Wood, 5 feet . . . . .		11 6
Ditto, ditto 6 "		13 0
Ditto, French Polished . 5 "		16 0
Ditto, ditto . 6 "		17 6

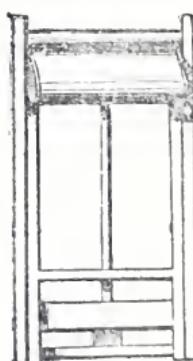
## THE GERMAN SKETCHING SEAT AND EASEL COMBINED.

ADAPTED FOR EITHER OIL OR WATER-COLOUR SKETCHING.

Price £1 4s. each.



THE EASEL, OPEN.



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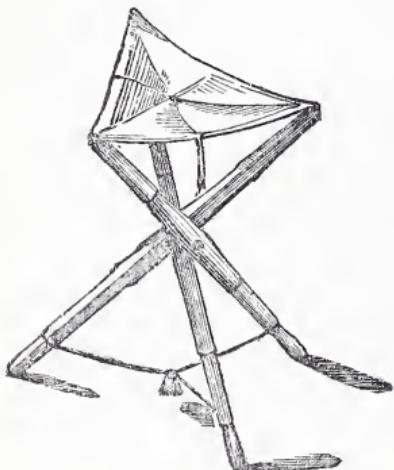
The same principle has been adapted for the use of Ladies, and is equally serviceable and portable. Price £1 13s. each.

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Similar to the German easel, with the addition of a waterproof case and straps. The interior has sufficient space to contain the requisites of a walking tour. Price £2 2s. each.

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# SKETCHING STOOLS.

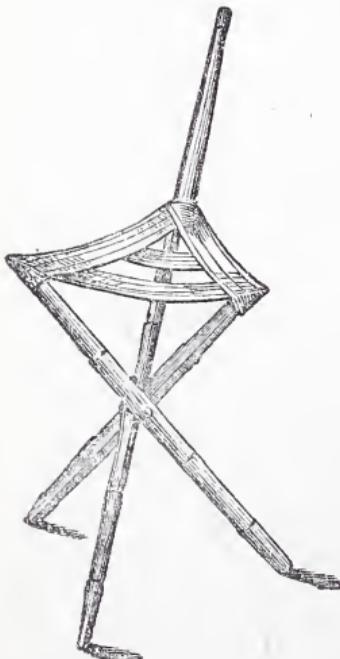


SKETCHING STOOL, OPEN.

	Each. s. d.
Sketching Stools, with loose seat, 18 inches long . . .	6 6
Ditto 21 . . . . .	6 6
Ditto 24 . . . . .	7 6
Ditto with seat enclosed, 18 inches long . . . .	8 0
Ditto with ditto, 21 in. long	8 0
Ditto with ditto, 21 , ,	8 0



CLOSED.



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## WALKING-STICK SKETCHING STOOLS.

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The cave itself is held in especial veneration by all sects. The Mahometans, who retain possession of it, admit none but their co-religionists to enter on account of its sacred character; and a special firman was required to enable Mr. Carl Haag to take a sketch of the spot.

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25 "	17	RETURNING FROM MARKET	SIR A. CALCOTT, R.A.	31 6
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18 "	24 $\frac{1}{2}$	INTERIOR OF ST. PAUL'S, ANTWERP	S. READ	31 6
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14 $\frac{1}{2}$ "	20 $\frac{1}{4}$	IN THE WOODS	"	25 0
23 "	14	DIEPPE CASTLE	J. BURGESS	25 0
22 $\frac{1}{2}$ "	14 $\frac{1}{2}$	MELROSE ABBEY	J. BURRELL SMITH	25 0
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23 "	15	GRAND CANAL, VENICE	E. A. GOODALL	25 0
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22 "	15	PONT-Y-GARTH, CAPEL CURIG	J. SYER	25 0

Width.	Height.		Artist's Name.	Price.
21	by 15	SUMMER . . . . .	T. S. COOPER . . .	25 0
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21 $\frac{1}{4}$	"	16 $\frac{1}{4}$ —THE POACHERS . . . . .	T. EARL . . .	25 0
13 $\frac{3}{8}$	"	17 $\frac{1}{4}$ —CROSSING THE MOUNTAIN . . . . .	P. F. POOLE, R.A. . .	25 0
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17 $\frac{1}{4}$	11 $\frac{1}{2}$	HARVEST FIELD, CHILDREN AT PLAY	G. H. THOMAS . . .	21 0
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20 $\frac{1}{4}$	14 $\frac{1}{4}$	ETON COLLEGE FROM THE THAMES . . . . .	" . . .	21 0
21 $\frac{1}{4}$	14 $\frac{1}{2}$	VENICE . . . . .	" . . .	21 0
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14 $\frac{1}{4}$	18 $\frac{1}{2}$	EGLISE ST. JAQUES, CAEN . . . . .	" . . .	21 0
19 $\frac{1}{2}$	13 $\frac{1}{2}$	WATER-MILL, DORKING . . . . .	D. H. MCKEwan . . .	21 0
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24	9 $\frac{1}{2}$	WHYMPFEN, ON THE NECAR . . . . .	" . . .	21 0
23 $\frac{3}{4}$	9 $\frac{1}{2}$	BRAUBACH, ON THE RHINE, AND CASTLE} OF MARKSBURG . . . . .	" . . .	21 0
22 $\frac{3}{4}$	9 $\frac{1}{2}$	ISOLA PESCATORE, LAGO MAGGIORE . . . . .	" . . .	21 0
24	9 $\frac{1}{2}$	AT MACCAGNO, LAGO MAGGIORE . . . . .	" . . .	21 0
20	13 $\frac{1}{2}$	THE MARKET BOAT . . . . .	J. JENKINS . . .	21 0
18	11 $\frac{1}{2}$	A SKETCH OF ST. PAUL'S, from the} SHOT TOWER . . . . .	G. DODGSON . . .	21 0
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16 $\frac{1}{4}$	11 $\frac{1}{2}$	MACBETH THE MURDERER OF DUNCAN . . . . .	" . . .	21 0
19 $\frac{1}{2}$	11	ALMS GIVING . . . . .	" . . .	21 0
14 $\frac{1}{2}$	19 $\frac{1}{2}$	CATHEDRAL PORCH, EVREUX . . . . .	E. T. DOLBY . . .	21 0
14 $\frac{1}{2}$	19 $\frac{1}{2}$	ST. MACLOU, ROUEN . . . . .	" . . .	21 0
14	11 $\frac{1}{2}$	ROUEN CATHEDRAL, WEST FRONT . . . . .	" . . .	21 0
14 $\frac{1}{2}$	11 $\frac{1}{2}$	ROUEN CATHEDRAL, SOUTH TRANSEPT . . . . .	" . . .	21 0
12	15	THE REAPER (oval) . . . . .	W. A. ROBINSON . . .	21 0
17	11 $\frac{1}{2}$	MILKING TIME . . . . .	S. COOPER, R.A. . .	21 0
17 $\frac{1}{4}$	11 $\frac{1}{2}$	AUTUMN ON THE DOWNS . . . . .	" . . .	21 0
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12	17 $\frac{1}{2}$	THE FRAUENKIRCHE, NUREMBERG . . . . .	S. PROUT . . .	21 0
11 $\frac{1}{4}$	17 $\frac{1}{4}$	GOTHIC RUINS, NORMANDY . . . . .	" . . .	21 0
11	16 $\frac{1}{2}$	ROMAN RUINS, FISH MARKET, ROME . . . . .	" . . .	21 0
13	15 $\frac{1}{2}$	AUTUMN FRUITS (oval) . . . . .	BAXTER . . .	21 0
16 $\frac{1}{2}$	19 $\frac{1}{2}$	THE FOUNDLING (oval) . . . . .	W. FISHER . . .	21 0

Width.	Height		Artist's Name	Price.
13½	by 18½	—FÉCAMP, NORMANDY . . . . .	A. MARNY . . . . .	21 0
21½	" 16½	—THE INTRUDING PUP . . . . .	T. EARL . . . . .	21 0
23 "	9½	—HARVEST TIME IN THE HIGHLANDS . . . . .	T. M. RICHARDSON . . . . .	21 0
21½	" 14½	—ISOLA BELLA, LAGO MAGGIORE . . . . .	C. STANFIELD, R.A. . . . .	21 0
14½	" 20	—THE CATHEDRAL, ABBEVILLE . . . . .	E. T. DOLBY . . . . .	21 0
17½	" 14	—BAIT GATHERER. . . . .	J. HENZELL . . . . .	21 0
17½	" 14	—FRESH FROM THE MOUNTAIN . . . . .	" . . . . .	21 0
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21 "	9	—MIDLAND COMMON, SUSSEX . . . . .	GEO. SHALDERS . . . . .	15 0
13½	" 18½	—FOOD FOR BUNNY (oval) . . . . .	MRS. BACKHOUSE . . . . .	15 0
12 "	15	—FEEDING BUNNY . . . . .	J. HARDY, JUN. . . . .	15 0
19½	" 11½	—THE LITTLE STUDENT . . . . .	MRS. ANDERSON . . . . .	15 0
16½	" 12	—EVENING PRAYER . . . . .	JOHN EMMS . . . . .	15 0
11½	" 14	—POOR LITTLE BESSIE (oval) . . . . .	MRS. BACKHOUSE . . . . .	15 0
10½	" 14½	—GIRL READING (oval) . . . . .	EMILY FARMER . . . . .	15 0
11½	" 9½	—LITTLE BLUE EYES . . . . .	MRS. ANDERSON . . . . .	15 0
11½	" 9½	—LITTLE BROWN EYES . . . . .	" . . . . .	15 0
20½	" 9½	—BOWES CASTLE, YORKSHIRE . . . . .	T. COLLINGWOOD SMITH . . . . .	15 0
20½	" 14½	—ALKMAAR, NORTH HOLLAND CANAL . . . . .	C. STANFIELD, R.A. . . . .	15 0
20 "	11	—COLOGNE . . . . .	W.M. CALLOW . . . . .	15 0
19½	" 10½	—FRANKFORT . . . . .	" . . . . .	15 0
19 "	10½	—THE CALABRIAN COAST . . . . .	T. L. ROWBOTHAM . . . . .	15 0
19 "	10½	—THE BAY OF BAIAE . . . . .	" . . . . .	15 0
21½	" 9	—THE GULF OF SPEZZIA . . . . .	" . . . . .	15 0
19½	" 7	—ORIA (LAKE OF LUGANO) . . . . .	" . . . . .	15 0
19½	" 7½	—ANGERA (LAGO MAGGIORE) . . . . .	" . . . . .	15 0
19½	" 7½	—CAPRI . . . . .	" . . . . .	15 0
19½	" 7½	—GULF OF SALERNO . . . . .	" . . . . .	15 0
19 "	7½	—COTTAGES NEAR BURLEY, HANTS . . . . .	" . . . . .	15 0
19 "	7½	—VIEW NEAR SOPHLEY, HANTS . . . . .	" . . . . .	15 0
19 "	7½	—NEAR RINGWOOD, NEW FOREST, HANTS. . . . .	" . . . . .	15 0
19 "	7½	—NEAR CHRISTCHURCH, HANTS . . . . .	" . . . . .	15 0
19 "	7½	—ON THE MEDWAY . . . . .	" . . . . .	15 0
19 "	7½	—ON THE THAMES, NEAR MAIDENHEAD . . . . .	" . . . . .	15 0
18 "	10½	—COCHIEM, ON THE MOSELLE . . . . .	T. M. RICHARDSON . . . . .	15 0
17½	" 11	—COMO . . . . .	" . . . . .	15 0
16½	" 11½	—COLUMBUS IN THE MONASTERY . . . . .	G. CATTERMOLE . . . . .	15 0
16½	" 12	—THE MILL-STREAM . . . . .	P. DEWINT . . . . .	15 0
11½	" 15½	—STREET IN VERONA . . . . .	C. BENTLEY . . . . .	15 0
11½	" 16	—THE MADONNA AND CHILD . . . . .	VANDYKE . . . . .	15 0
From the celebrated Picture in the Dulwich Gallery.				
20½	" 12½	—BARMOUTH . . . . .	S. P. JACKSON . . . . .	15 0
19 "	11½	—THE THAMES, NEAR WINDSOR . . . . .	E. RICHARDSON . . . . .	15 0
11 "	9	—MAY BLOSSOM . . . . .	W. HUNT . . . . .	15 0
11½	" 7½	—AUTUMN GATHERINGS—No. 1 . . . . .	" . . . . .	15 0
11½	" 7½	—AUTUMN GATHERINGS—No. 2 . . . . .	" . . . . .	15 0
12 "	9	—SPARROW'S NEST AND APPLE BLOSSOM . . . . .	" . . . . .	15 0
20 "	10	—MILL-END LOCK, WITH CATTLE . . . . .	T. F. WAINWRIGHT . . . . .	15 0
20 "	10	—ON THE LODDEN, OXON . . . . .	" . . . . .	15 0
19 "	7½	—AT BRAMBER . . . . .	T. L. ROWBOTHAM . . . . .	15 0
19 "	7½	—NEAR DORKING . . . . .	" . . . . .	15 0
11½	" 13½	—QUEEN OF HEARTS (oval) . . . . .	C. BAXTER . . . . .	15 0
11½	" 13½	—KATE KEARNEY (oval) . . . . .	DOUGLAS COWPER . . . . .	15 0

Width.	Height.		Artist's Name.	Price.
19	by 10	—OFF CARDIFF. TAKEN IN TOW . . .	W. W. MAY . . .	15 0
19	" 10	—DUTCH FISHING BOATS. SCHOVENING BEACH.	EDWIN HAYES . . .	15 0

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10	„	7 —FISHERMAN'S COTTAGE . . .	BIRKET FOSTER . . .	12 0
9	„	6 —A SURREY LANE . . .	BIRKET FOSTER . . .	12 0
17	„	11½—ON THE DUTCH COAST . . .	T. S. ROBINS . . .	12 0
17½	„	8½—THE THAMES (NEAR WARGRAVE) . . .	W. W. GOSLING . . .	12 0
17½	„	8½—THE FERRY BOAT . . .	C. J. LEWIS . . .	12 0
11	„	13 —BEFORE THE ALTAR (oval) . . .	M. N. H. . .	12 0
19½	„	8 —LLYN MWYNGIL, NEAR DOLGELLY . . .	E. PENLEY . . .	12 0
19	„	8 —LLANRHYCHWYN, NEAR TREFRIW, NORTH WALES . . . }	" . . .	12 0
18½	„	7¾—BUTTERMERE . . .	" . . .	12 0
18½	„	7¾—ENNERDALE . . .	" . . .	12 0
19	„	10 —LOCH VENNACHER (SUNSET) . . .	AARON PENLEY . . .	12 0
19	„	10 —LOCH LOMOND (MID-DAY) . . .	" . . .	12 0
17	„	7½—BRECON BRIDGE (SOUTH WALES) . . .	T. L. ROWBOTHAM . . .	12 0
17½	„	7½—THE OLD FORD BRIDGE . . .	" . . .	12 0
10½	„	7½—A PEACEFUL EVENING . . .	BIRKET FOSTER . . .	12 0
13	„	9¾—THE SHEPHERD'S REST . . .	J. SHALDERS . . .	12 0
8½	„	13¾—TOO HOT . . .	W. HUNT . . .	12 0
7½	„	9 —THE PET RABBITS . . .	BIRKET FOSTER . . .	12 0
7½	„	9 —IN THE MEADOWS . . .	" . . .	12 0
10½	„	14½—THE VILLAGE WELL . . .	T. L. ROWBOTHAM . . .	12 0
10½	„	14½—COME PRETTY DUCKS . . .	" . . .	12 0
19	„	8 —NEAR FARNBOROUGH . . .	" . . .	12 0
19	„	8 —NEAR BANSTEAD . . .	" . . .	12 0
15¾	„	10 —GRAND CANAL, VENICE. . .	E. PRITCHETT . . .	12 0
15¾	„	10 —ST. MARK'S PLACE, VENICE. . .	" . . .	12 0
18½	„	7¾—OLD MILL (WINTER EVENING) . . .	T. L. ROWBOTHAM . . .	12 0
18½	„	7¾—OLD MANOR HOUSE (WINTER MORNING) . . .	" . . .	12 0
9½	„	6¾—ON THE BEACH . . .	BIRKET FOSTER . . .	12 0
8½	„	12½—ROSY CHEEKS . . .	EMILY FARMER . . .	12 0

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13½	„	9¾—ON THE SOUTH DOWNS . . .	H GARLAND . . .	10 6
13½	„	9¾—EVENING REST . . .	" . . .	10 6
10	„	12 —COME IF YOU DARE . . .	W. HEMSLEY . . .	10 6
15	„	10 —OFF PORT MADOC . . .	C. BENTLEY . . .	10 6
15½	„	9 —WINDSOR CASTLE . . .	J. B. PYNE . . .	10 6
9	„	12½—TOWER OF THE CHURCH AT GORCUM. . .	D. ROBERTS, R.A. . .	10 6
9½	„	19½—YOUTH AND AGE . . .	E. TAYLOR . . .	10 6
14½	„	9½—CONISTON LAKE . . .	" . . .	10 6
14½	„	9½—CRUMMOCH WATER . . .	" . . .	10 6
8½	„	11½—DIFFIDENCE (oval) . . .	W. HUNT . . .	10 6
8½	„	15 —PAGE ON DUTY . . .	" . . .	10 6
14	„	9½—SWANSEA HARBOUR . . .	S. P. JACKSON . . .	10 6
14½	„	9½—STIFF BREEZE . . .	" . . .	10 6
15½	„	9 —ALESSIO, GULF OF GENOA . . .	T. L. ROWBOTHAM . . .	10 6
18	„	6 —A SEA FOG, LUCCOMBE CHINE, ISLE OF WIGHT . . .	T. L. ROWBOTHAM . . .	10 6
18	„	6 —SUMMER EVENING IN THE HIGHLANDS . . .	" . . .	10 6
14	„	9½—IN THE BAY OF NAPLES . . .	" . . .	10 6

Width.	Height.		Artist's Name.	Price.
18 by	8½—LANGDALE PIKES	.	T. L. ROWBOTHAM	10 6
18 "	8½—DERWENTWATER	.	"	10 6
17 "	7½—TINTERN ABBEY	.	"	10 6
17 "	7½—THE BEACH BONCHURCH	.	"	10 6
17 "	7½—ISOLA BELLA, LAGO MAGGIORE	.	"	10 6
17 "	7½—ISOLA SAN JULIO, LAGO D'ORTA	.	"	10 6
21 "	9—LAKE OF LUCERNE	.	T. M. RICHARDSON	10 6
14 "	10—LOCH KATRINE	.	"	10 6
14 "	10—URQUHART CASTLE, LOCH NESS	.	"	10 6
14 "	10—LOCH-NA-GAR	.	"	10 6
14 "	10—DUNDERAWE CASTLE	.	T. M. RICHARDSON	10 6
15 "	10—LOCH LOMOND	.	"	10 6
15 "	10—LOCH AWE	.	"	10 6
12½ "	16—THE VENETIAN BOATMAN	.	F. GOODALL, R.A.	10 6
12½ "	16—THE VENETIAN LAZZARONE	.	"	10 6
18 "	8½—GRASMERE	.	ANDREWS	10 6
15 "	9¾—THIRLEMERE	.	"	10 6
16½ ",	7½—ISLE OF ZANTE	.	T. L. ROWBOTHAM	10 6

7½ ",	10—ISOLA BELLA	.	C. STANFIELD, R.A.	7 6
7½ ",	10—ARCH OF VESPASIAN	.	C. STANFIELD, R.A.	7 6
7½ ",	10½—HIGHLAND GILLIE	.	J. HARDY, JUN.	7 6
7 ",	5—OLD MILL, NEAR GOLDALMING	.	BIRKET FOSTER	7 6
7½ ",	11—GATEWAY AT HUY, ON THE MEUSE.	.	S. PROUT	7 6
11½ ",	9½—SUMMER TIME	.	G. DODGSON	7 6
13½ ",	9—CASTLE OF ISCHIA	.	W. LEITCH	7 6
10 ",	7—LOCH AWE	.	R. P. LEITCH	7 6
12½ ",	9—AMALFI	.	"	7 6
14½ ",	7½—VIEW ON THE BRITTANY COAST	.	"	7 6
11½ ",	8½—THE COAST OF GENOA	.	"	7 6
9½ ",	12—READY FOR CHURCH (oval)	.	W. LEE	7 6
9½ ",	12—IN THE FIELDS (oval)	.	"	7 6
13½ ",	9½—VIEW IN NORTH WALES.	.	H. BRIGHT	7 6
12½ ",	9½—VIEW IN SOUTH WALES	.	T. L. ROWBOTHAM	7 6
12½ ",	8½—IN THE GADMANTHAL, TYROL.	.	"	7 6
12½ ",	8½—CASTLE OF OSTEA (Papal States)	.	"	7 6
11½ ",	7—FOWEY CASTLE, CORNWALL	.	S. P. JACKSON	7 6
11½ ",	7½—RUINS AT NEWTOWN, IRELAND	.	GASTINEAU	7 6
11 ",	8½—SCARBOROUGH CASTLE, YORKSHIRE	.	C. BENTLEY	7 6
10 ",	7—DONUNE CASTLE	.	J. D. HARDING	7 6
8½ ",	11½—BRIDGE AT PRAGUE.	.	SAMUEL PROUT	7 6
9½ ",	12½—WATER GATE, ON THE RHINE	.	"	7 0
8 ",	10½—ABERY	.	D. ROBERTS, R.A.	7 6
9 ",	9—CONSOLATION (circular)	.	J. E. BUCKLEY	7 6
9 ",	9—RECONCILIATION (ditto)	.	"	7 6
10½ ",	7—BROUGHAM CASTLE, WESTMORELAND	.	COPLEY FIELDING	7 6
10½ ",	7—LOCH ETIVE	.	"	7 6
10½ ",	7—LOCH TAY	.	"	7 6
10½ ",	7½—BEECHY HEAD	.	"	7 6
10½ ",	7½—PORTSMOUTH.	.	"	7 6
7½ ",	9½—STEPPING STONES	.	E. GOODALL	7 6
10½ ",	13½—NEAR ROSE CASTLE	.	J. B. SMITH	7 6

Width. Height.

		Artist's Name.	Price.
12½	by 7¾—SET OF TWELVE LAKE SCENES . . . . .	AARON PENLEY	each 7 6
No. 1.	HEAD OF LOCH LOMOND.	No. 7.	HELLVELLYN, FROM ULLSWATER.
" 2.	TARBET, ON LOCH LOMOND.	" 8.	ON THE DUDDON, CUMBERLAND
" 3.	BEN LOMOND AND LOCH LOMOND.	" 9.	HONISTER CRAG AND BUTTERMERE.
" 4.	BEN VENUE FROM LOCH KATRINE.	" 10.	FRIAR'S CRAG, DERWENTWATER
" 5.	GLENORCHY MOUNTAINS.	" 11.	SNOWDON.
" 6.	BEN A'AN, AND BEN DONIE	" 12.	HEAD OF WINDERMERE.

11½	by 7¾—COTTAGES NEAR CONWAY, NORTH WALES.	N. E. GREEN	. . . 6 0
11½	" 7¾—COAST SCENE, NEAR WALMER . . . . .	"	. . . 6 0
10½	" 6¾—MOUNTAIN STREAM, NEAR BEDDGELEERT . . . . .	"	. . . 6 0
11½	" 7¾—ST. MARY REDCLIFFE, BRISTOL . . . . .	"	. . . 6 0
11½	" 7¾—KILLARNEY . . . . .	"	. . . 6 0
11½	" 7¾—COASTGUARD'S SHED, NEAR HERNE BAY . . . . .	"	. . . 6 0

7½	8¾—LADY'S PET (oval) . . . . .	T. EARL	. . . 5 0
11½	7—AT EAST MALLING, KENT . . . . .	R. P. NOBLE	. . . 5 0
11½	7—CHISWICK BY MOONLIGHT . . . . .	"	. . . 5 0
11½	7—GIPSY CAMP, CLAYGATE, SURREY . . . . .	"	. . . 5 0
10½	10½—SLEEPING AND WAKING (circular) . . . . .	J. H. MOLE	. . . 5 0
10½	10½—THE LESSON (circular) . . . . .	"	. . . 5 0
9	6½—ON THE COAST . . . . .	"	. . . 5 0
9	6½—INLAND . . . . .	"	. . . 5 0
9½	13½—THE GLEANERS . . . . .	W. A. ROBINSON	. . . 5 0
9½	13½—FRENCH FISHERMAN'S DAUGHTER . . . . .	W. LEE	. . . 5 0
10½	7¾—GREEN LANES . . . . .	T. L. ROWBOTHAM	. . . 5 0
11½	5½—JANUARY . . . . .	T. S. COOPER	. . . 5 0
6½	8—MY PORTRAIT . . . . .	W. HUNT	. . . 5 0
10½	7—FOURTEEN VIEWS IN LAKE DISTRICTS	T. L. ROWBOTHAM, each	5 0

No. 1.	GRASMERE.	No. 8.	WAST WATER.
" 2.	BUTTERMERE.	" 9.	SKELWITH.
" 3.	*AIREY FORCE.	" 10.	*SCALE FORCE.
" 4.	*COLWITH FORCE.	" 11.	ULLESWATER.
" 5.	*DUNGEON GILL.	" 12.	KESWICK.
" 6.	DERWENTWATER.	" 13.	WINDERMERE.
" 7.	ENNERDALE.	" 14.	THIRLEMERE.

\* These four are uprights.

8	4½—MORNING: GLENSHEE, FORFARSHIRE.	J. STEEPLE	. . . 4 0
8	4½—EVENING: WINDERMERE, NEAR LOWOOD	"	. . . 4 0

8	5¾—LITTLE WANDERER . . . . .	. . . . .	3 0
9½	6½—WATER MILL, MAPLEDURHAM . . . . .	N. E. GREEN	. . . 3 0
9½	6½—THIRLEMERE, NEAR CUMBERLAND . . . . .	"	. . . 3 0
9½	6½—COTTAGES, NEAR BANTRY, Co. CORK . . . . .	"	. . . 3 0
9½	6½—WINDMILL AT SOUTHPEND . . . . .	"	. . . 3 0
9½	6½—LAKE SCENE, NEAR LLANBERIS	"	. . . 3 0

Width. Height.		Artist's Name.	Price.
6 by 8½—THE ORANGE GIRL (oval)	.	G. E. HICKS	2 6
6 „ 8½—THE FLOWER GIRL (oval)	.	"	2 6
6 „ 8½—THE WATER-CRESS GIRL (oval)	.	"	2 6
6 „ 8½—THE LASCAR (oval)	.	"	2 6
6½ „ 8½—THE GIRL AT THE STREAM	.	"	2 6
6½ „ 8½—THE GIPSY GIRL.	.	"	2 6
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4½ „ 7½—FOUNTAIN AT ROUEN	.	S. PROUT	1 6

## SMALL SERIES.

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Nos. 1 to 12.—RIVER VIEWS . . . . .	R. P. NOBLE,	each 1 0
COTTAGE NEAR HAYES . . . . .	"	1 0
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POOR DICK . . . . .	"	1 0
RUSTIC FIGURES (Six Plates) . . . . .	G. E. HICKS	0 9
Ditto ditto (Forty-two Plates) . . . . .	"	0 6
PHŒBE . . . . .	"	0 6
REFLECTION . . . . .	G. WELLS	0 6
COURTSHIP . . . . .	"	0 6
THE MOTHER . . . . .	"	0 6
THE ANGLERS . . . . .	"	0 6
THE FRUIT-GATHERERS . . . . .	"	0 6
THE SPINNER . . . . .	"	0 6
ST. PAUL'S CATHEDRAL BY MOONLIGHT . . . . .	E. A. GOODALL	0 6
DISTANT VIEW OF ROUEN . . . . .	"	0 6
CRYPT OF CANTERBURY CATHEDRAL . . . . .	"	0 6
CASTLE OF FOUGERE, BRITTANY . . . . .	"	0 6
MARKET PLACE, ANGERS . . . . .	"	0 6
ST. VALLERY-SUR-SOMME . . . . .	"	0 6
CATHEDRAL OF NOTRE DAME, PARIS . . . . .	"	0 6

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1.	6	by 7 $\frac{1}{4}$	GIPSY GIRL . . . . .	O. OAKLEY . . . . .	3 6
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3.	8 $\frac{1}{2}$	,"	10 $\frac{1}{2}$ —STUDY OF GIPSEY GIRL'S HEAD . . . . .	," . . . . .	5 0
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5.	8 $\frac{3}{4}$	,"	11 $\frac{1}{2}$ —STUDY OF A GIRL ARRANGING } FLOWERS (Dome) . . . . .	," . . . . .	5 0
6.	8 $\frac{1}{2}$	,"	10 $\frac{1}{2}$ —THE SAVOYARD . . . . .	," . . . . .	5 0
7.	8 $\frac{1}{4}$	,"	10 $\frac{3}{4}$ —COME, PUSSY (Dome) . . . . .	," . . . . .	5 0
8.	9	,"	11 $\frac{1}{2}$ —LET ME TELL YOU YOUR FORTUNE (Oval) . . . . .	," . . . . .	5 0
9.	9 $\frac{3}{4}$	,"	11 $\frac{1}{2}$ —FETCHING WATER (oval) . . . . .	," . . . . .	5 0
10.	11	,"	15 $\frac{1}{2}$ —SAUNTERING HOME . . . . .	," . . . . .	7 6
11.	11	,"	16 $\frac{1}{4}$ —THE MUSSELL GATHERER . . . . .	," . . . . .	7 6
12.	10 $\frac{1}{4}$	,"	16 $\frac{1}{4}$ —THE HARVESTMAN . . . . .	," . . . . .	7 6
13.	10 $\frac{1}{2}$	,"	7 $\frac{3}{4}$ —HASTINGS FISHING BOATS . . . . .	S. PROUT . . . . .	4 0
14.	11 $\frac{1}{2}$	,"	6 $\frac{3}{4}$ —THE PRISON SHIP . . . . .	," . . . . .	4 0
15.	10 $\frac{3}{4}$	,"	7 $\frac{1}{2}$ —COTTAGE ON THE HEATH . . . . .	W. CALLOW . . . . .	3 0
16.	10 $\frac{3}{4}$	,"	7—OFF THE COAST . . . . .	," . . . . .	3 0
17.	10 $\frac{3}{4}$	,"	7 $\frac{3}{4}$ —BRIDGE, NORTH WALES . . . . .	DAVID COX . . . . .	4 0
18.	11 $\frac{1}{4}$	,"	8—RUINS, SOUTH WALES . . . . .	," . . . . .	4 0
19.	10 $\frac{3}{4}$	,"	7 $\frac{3}{4}$ —ROAD-SIDE INN, NORTH WALES . . . . .	," . . . . .	4 0
20.	10 $\frac{1}{2}$	,"	7 $\frac{1}{2}$ —ON THE BEACH, HASTINGS . . . . .	," . . . . .	4 0
21.	10 $\frac{3}{4}$	,"	7 $\frac{1}{2}$ —ON THE THAMES, NEAR WOOLWICH . . . . .	," . . . . .	4 0
22.	9 $\frac{3}{4}$	,"	6 $\frac{1}{2}$ —IN THE HIGHLANDS . . . . .	J. D. HARDING . . . . .	5 0
23.	8	,"	11 $\frac{1}{2}$ —KAVALET PEASANT GIRL . . . . .	F. GOODALL, R.A. . . . .	3 0
24.	10	,"	14—ITALIAN PEASANT GIRL . . . . .	E. LUNDGREN . . . . .	5 0
25.	10	,"	14—ITALIAN PEASANT GIRL, WITH } FLOWER . . . . .	," . . . . .	5 0
26.	10 $\frac{1}{4}$	,"	7—STUDY IN SEPIA . . . . .	DAVID COX . . . . .	1 0
27.	12 $\frac{1}{2}$	,"	8 $\frac{1}{2}$ —OLD BRIDGE, NORMANDY . . . . .	P. MARSH . . . . .	5 0
28.	13 $\frac{1}{2}$	,"	8 $\frac{1}{2}$ —RIVER SIDE SNOW SCENE . . . . .	," . . . . .	5 0
29.	13 $\frac{1}{2}$	,"	8.—WELSH BRIDGE . . . . .	T. L. ROWBOTHAM . . . . .	7 6





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